

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. III., No. 55.

NEW YORK: SATURDAY, JANUARY 17, 1880.

Price Five Cents.

Professional Cards three dollars per quarter, in advance. Changed as often as desired.

ANNIE FOX.
Leading Juveniles. Season of 1879-80.
Wood's Museum Dramatic Co., Philadelphia.

ALICE CHANDOS.
Soubrettes, Juveniles and Characters.
Address N. Y. MIRROR.

ALICE HASTINGS.
Singing Soubrette and Light Comedy.
Disengaged. Address agents or MIRROR office.

A DELAIDE CHERIE.
Disengaged.
Address this office.

ANNIE WAKEMAN.
Daly's Theatre.
Engaged for the Season.

ALFRED KLEIN.
In the Revellers.
Address at this office.

A. TORRIANI, JR.
Engaged with John T. Ford.
Season of 1879-80. Address this office.

CLARENCE MERIGHI.
Light Comedy and Juveniles.
With Adele Belgarde, Season 1879-80.

CYRIL BOWEN.
Juveniles.
Address this office.

CLARENCE R. LEONARD.
Leading Juvenile.
With Scanlon and Cronin. Address this office.

G. A. McMANUS.
With Bartley Campbell's Galley Slave
Comb. Address 421 N. Eighth Street, Phila.

CHARLES WEBSTER.
In Bartley Campbell's Galley Slave.
Season 1879-80.

CARLOTTA EVELYN.
Almayne Comedy and Dramatic Co.
En Route.

CHAS. HARKINSON.
With Hill's All the Rage Co.

CHAS. P. BROWN.
Author Minnie Palmer's Boarding School.
Troubles, by Revellers, etc. Address MIRROR.

CHARLES ABBOTT.
Leading Juveniles. At Liberty.
Agents, or 96 F. Street, South Boston, Mass.

CHARLES H. KIDDER.
Juvenile. With Barney Macanley.
Season of 1879-80.

CHARLOTTE NEVILLE.
127 East 15th Street.
Or Agencies.

CHARLES J. EDMONDS.
Now in Deadwood.
Address this office.

DE LOSS KING.
Walking Gents or Juveniles.
With Bessie Darling Company. En Route.

DORA STUART.
As Mrs. Dinkle in Our German Senator.
Gus Williams Combination.

EDWIN F. THORNE.
Almayne Comedy and Dramatic Co.
En Route.

EMILY RIGL.
In Bartley Campbell's Galley Slave.
Season 1879-80.

ELLA MAYO.
Sero-comic and Balladist.
Permanent address, 308 Bridge St., Brooklyn.

EDWARD KENDALL.
Basso Cantante. Capt. Corcoran, Izzet
Pasha, &c. At Liberty. 154 Court St., Boston.

EMMA LIBBY.
Soubrette.
With Minnie Palmer's Boarding School.

ETHEL LYNTON.
With The Tourists in The Palace Car.
Address this office.

EDWARD WARREN.
Juvenile.
Address Agents.

ED. P. WILKS.
Daly's Theatre.
Season of 1879-80.

E. M. SMITH.
Daly's Theatre.
Season of 1879-80.

EDWIN PRICE.
Leading Man, Fanny Davenport Comb.
Address this office.

ELEANOR READE.
Late with Pugh & Jarrett's Ruth Co.
At Liberty. Address St. Cloud Hotel, City.

EVA BYRON.
As Hebe and Nursedah.
Gran's Comic Opera Company. En-route.

FLORENCE ELMORE.
Zoe in The Octoroon.
Engaged with Gotthold for the Season.

FANNY McNEIL.
Daly's Theatre, Season 1879-80.
Address care this office.

FRANK EVANS.
As Sidney Norcott in Bartley Campbell's
Galley Slave. Season of 1879-80.

FRANK HAYDEN.
With Reeves' Opera Company.
En Route.

FRANK W. SANGER.
Juveniles.
Address this office.

FRED. FELTON.
Stage and Business Manager.
Crone's Garden, Indianapolis.

FRED. JEROME.
With Grover's Boarding House Co.
Season of 1879-80.

FLORENCE CHASE.
Leading business. Phila., until Dec. 1.
Care C. R. Gardiner, 12 Union Square.

GEORGE F. KETCHUM.
First Low Comedian.
With John A. Stevens' Unknown Comb.

G. A. HENDERSON.
In Bartley Campbell's Galley Slave.
Season 1879-80

GEORGE S. ROBINSON.
Almayne Comedy and Dramatic Co.
En Route.

GEO. C. DAVENPORT.
Stage Manager Minnie Palmer's Board-
ing-School. For the Season.

GEORGE T. ULMER.
Comedy and Character Business.
With My Partner. Address this office.

GEORGE MORDAUNT.
King Duncan in Macbeth.
Engaged with Bessie Darling.

IRENE ACKERMAN.
Juvenile Ingenue and Soubrettes.
At Liberty. Address SIMMONDS & BROWN.

JAMES L. CARHART.
First Old Man.
Ada Cavendish Co. Season 1879-80.

JENNIE McCLELLAN.
68 Hudson Street, Boston.
120 East 15th Street, N. Y.

JENNIE LESTER.
With Viola Clifton Company.
Engaged for the Season.

JOHN E. INCE.
Comedian and Stage Manager.
With Minnie Palmer.

J. C. KENNY.
Leader of Orchestra.
Address this office.

J. F. BREIN.
Daly's Theatre.
Season of 1879-80.

JENNIE HUGHES.
Permanent address,
52 Bond Street, New York.

LEONARD S. OUTRAM.
Leading Business. Miss Herndon's Co.
On Tour. Address 156 W. 14th Street, N. Y.

LEONA MOSS.
At Liberty
Address care MIRROR.

LOUISE DICKSON.
As Flora Bruce.
Gus Williams' Combination.

LOUISE LEIGHTON.
Principal English Soprano.
Address care C. R. Gardiner, 12 Union Square.

LOUISE TEMPLE.
At Liberty. Can be engaged for Hebe or
Soubrette parts. Address this office.

LILLIAN CLEVES CLARKE.
As Lady Alice in Hearts of Steel. Niblo's
Garden. Address MIRROR Office, 12 Union Sq.

LIZZIE MAY ULMER.
Soubrette.
Address Agents.

LEO COOPER.
Heavies. Disengaged.
Address this office.

MRS. E. L. DAVENPORT.
Instructress in Reading, Elocution and
Preparing for the Stage. 316 West 23d St., N. Y.

MISS MINNIE PALMER.
Address this office.

MARION LAMAR.
Address this office.

MARIE GORDON.
Permanent Address,
Victoria Hotel, N. Y.

MISS FLORENCE ELLIS.
Prima Donna Assoluta.
Philadelphia, Pa.

MINNIE LEE.
Sero-comic and Balladist.
52 Bond Street, New York City.

MISS MINNIE OSCAR GRAY.
Together with WM. T. STEPHENS
And his Dramatic Dogs, Romeo and Zip.

MARIE PRESCOTT.
Mother and Daughter and Forget-
Me-Not. Address Globe Theatre, Boston.

MRS. LAURA MORSE.
First Old Woman.
Address Agencies.

MARCUS R. MAYER.
Business Manager Fanny Davenport.
Season of 1879-80.

MARK SMITH.
Almayne Dramatic and Comedy Co.
En Route.

MISS KATIE BLANCHE.
Soubrette.
Gus Williams' Combination, Season 1879-80.

MISS ESTELLE MORTIMER.
Leading and Light Comedy.
As Psyche in the Galley Slave at Haverly's.

MISS FRANCES KEMBLE.
Soubrette Actress.
Address this office.

MRS. E. B. HOLMES.
Comedy and Eccentric Old Women.
Address 181 W. 38th St., or Agents.

MISS LIZZIE BREWSTER.
Juvenile.
Address C. R. GARDINER, 12 Union Sq.

MARION DARCY.
Leading Lady.
With Agnes Herndon Combination.

MISS LOUISE DEMPSEY.
Singing Soubrettes and Boys.
Address care C. R. GARDINER.

PEARL EYTINGE.
Leading Business. Lester Wallack's
Eastern Tour. Address care N. Y. MIRROR.

NELSON DECKER.
Almayne Comedy and Dramatic Co.
En Route.

NANNIE EGBERTS.
Disengaged.
Address care agents or MIRROR office.

N. S. WOOD.
Boy Detective and other Specialties.
Address this office.

OWEN FAWCETT.
At Liberty.
Address Box 244, Ypsilanti, Mich.

OTIS A. SKINNER.
As Duke Don Lodas in Enchantment.
En Route.

O. H. BARR.
Almayne Comedy and Dramatic Co.
En Route.

OLIVER W. DOUD.
Stage Manager Jos. K. Emmet.
Season 1879-80.

OGDEN STEVENS.
243 West 14th Street.
New York.

PERCY HUNTING.
Daly's Theatre.
Season of 1880-80.

PHILIP BECK.
Bandmann's Combination. En Route.
Iago, Romeo, Macduff, Richmond, Gratiano.

ROSE GRAHAM.
In Bartley Campbell's Galley Slave.
Season 1879-80

ROSA RAND.
Leading Business.

ROSE LEE.
As the Princess Angeline
In Enchantment, at Niblo's Garden.

ROSE LISLE.
Address care NEW YORK MIRROR.

RANDOLPH MURRAY.
As Antipholos of Ephesus with
the J. H. Wallack Company.

ROSE ADRIAN.
Soubrettes and Boy Characters.
Address care Dramatic Agents.

RAYMOND HOLMES.
Comedian.
Weathersby-Goodwin Froliques, Season 79-80.

SEDLEY BROWN.
Malcolm and Modus.
Engaged with Bessie Darling.

SARA LASCELLES.
Daly's Theatre, 1879-80.
Permanent business address, 12 Union Sq.

T. H. BURNS.
In Bartley Campbell's Galley Slave.
Season 1879-80.

T. WILMOT ECKERT.
Leading Tenor.
Care C. R. Gardiner, 12 Union Square.



MARIE CHESTER.

GEO. L. SMITH.
Advance Agent Bessie Darling Comb.
Season 1879-80.

HELEN VINCENT.
In Bartley Campbell's Galley Slave.
Season 1879-80.

HELENE ADELL.
Leading Business.
Season of 1879-80. Halifax, N. S.

HUGH H. D'ARCY.
Avant Courier.
Minnie Palmer's Boarding-School.

HENRY W. IRVING.
Juvenile and Walking Gents.
Address WALL & HANLEY, 14 Union Sq.

HARRY J. BRAHAM.
Leader of Orchestra.
Rice's Evangeline Company.

HELEN BLYTHE.
Leading Lady, Daly's Theatre.
Season of 1879-80.

HARRY VAUGHN.
As Raoul in the Celebrated Case.
Union Square Company. Address this office.

JOHN J. SULLIVAN.
With Bartley Campbell's
Galley Slave Company. Season of 1879-80.

JOSIE BATCHELDER.
Soubrettes.
36 East 12th Street, or Agents.

JOS. FRANKAU.
Low and Character Comedy.
Address this Office

JOSEPHINE C. BAILEY.
With Adele Belgarde.
Season 1879-80.

J. WINSTON MURRAY.
With Joseph Murphy, Season 1879-8.
Address care this office.

KATIE ESTELLE.
Address at this office.

LOUIS MESTAYER.
Almayne Comedy and Dramatic Co.
En Route.

L. GARRONE.
Treasurer.
Minnie Palmer's Boarding School.

LIZZIE CONWAY.
Singing Soubrette.
Address C. R. Gardiner.

L. F. LAWRENCE.
Tenor, Daly's Theatre.
Season 1879-80.

LESLIE GOSSIN.
Leading Business.
At Liberty.

MILLE DESIREE.
French and English Opera Bouffe and
Burlesque. Address this office.

MISS MARIE CHESTER.
N. Y. Park Theatre Company.
Season of 1879-80.

MINNIE VINING.
Engaged for Season 1879-80
At Wallack's Theatre.

MINNIE LEONARD.
Leading Juvenile.
Traveling. With Scanlon and Cronin.

MRS. CLARA FISHER MAEDER.
Almayne Comedy and Dramatic Co.
En Route.

by the above admirable organization to good houses. Rice's Surprise Party Sunday, 11th, in Horrors. 12th, Her Majesty's Opera, two weeks. The advance sale has been very large.

Hooley's Collier's Union Square comb. in The Banker's Daughter has brought more money into the box-office than little Jackie has seen for many a week. This co. is a very fine one, and is particularly fortunate in being headed by one of the best leading men in the country—Louis L. James—whose John Strebelow I prefer to that of the creator, Charles Thorne, Jr. Mr. James is more manly and less emotional than was Thorne. Marie Wainwright, Mr. and Mrs. Charles Walcott and J. A. Wilkes are also remarkably good in their respective parts. The piece will run another week, and then Harry J. Sargent and his new star, Adele Belgrade, will twinkle. The Dickie Lingard co. play Tom Taylor's Overland Route Sunday, 11th.

Hamlin's: Mrs. Dickie Lingard-Dalziel and co. have been seen under better auspices at this house during the week, in Our Boys. The opening night the theatre was filled, and business has kept up apparently first-rate, though I suspect that some papering was done. A great deal of barnstorming and the cares of matrimonial life have dampened Mrs. Dalziel's old pertness, but still enough of her former self remained to make her Mary Melrose interesting. The support was not bad. W. W. Allen's Perky Middlewick was capital made up and acted, and Harry M. Brown, who, before he went to "Frisco," was a valued member of Hooley's old comedy stock, was a very good Talbot. Harry A. Ellis smothered his impulse to howl and acted the Baronet respectably well, when the fact is considered that Ellis' home is on the stage of a ten-cent house on the North side, where the acting demanded is of the fiery untamed sort. Ella Wren, one of the best of old women, was an excellent Clarissa, and a Miss Addie Cumming made a positive hit as Belinda. J. A. Simon played Charles with the dialect of a South Clark street "clodding" merchant, but that was the least of his offences. Eugenie Blair don't equal the expectations once entertained of her. She has a great many unpleasant mannerisms, and her acting throughout was decidedly raw. Moreover, her taste in dress is horrible. Leaving out Simon and Miss Blair, the performance of Our Boys was a very good one. La Cigale and Les Fourchambault were to have been given, but Our Boys drew so well that it was kept on all the week. 12th, Frank Aiken and Genevieve Rogers in their new play, Under the Arch, supported by W. J. Cogswell, J. G. Simon, Ed Barrett, W. D. Chaffin, F. J. Wildman, W. T. Horton, Wood Benson, John Moynihan, W. A. Stuart, Clara Wildman, Rose Watson, Laura Malcolm, Virginia Richmond, Florence Lucas and others. Some novel stage effects have been prepared for the play.

Olympic: Manager Sprague has given a good show in the straight variety line, to houses which ought to have been better. The "bright particulars" were Flora Moore, who has no rivals in her very original and amusing act; Niles and Evans, presumably the best song-and-dance men there are, and Clarke and Edwards, who were afflicted with bad colds. I trust neither Manager Sprague nor any other first-class variety manager will annoy their patrons with Bryant and Saville and James Hearne, who properly belong in third-class beer halls. These parties could never have had a rehearsal before the stage manager or they surely would never have been permitted to spoil the otherwise good Olympic programme. I was sorry to see Leonard Bradley (lately the Peachblossom of Ooty Goff's co.) doing serio-comic turns. Miss Bradley is worthy of better employment. I must not forget to commend the performance of J. W. Bingham, ventriloquist, who is not only master of his art but knows how to appear as a gentleman, an accomplishment not frequently possessed by variety men. 12th, John Reilly, the Seamons, Josie Farren, Vic Reynolds; C. J. Kelly, and Hawkins and Kelley.

Items: W. C. Mitchell, late of the Olympic, becomes manager of the Hyer Sisters. E. B. Ludlow will be Mr. Mitchell's business manager.—Cheap Cheroot Hall denies in the Mirror my statement that the New York Mirror reaches this city every Friday. If the vendor of cheap cigars has any money to put up on his assertion, I'd be pleased to hear from him, and if I am beaten I will agree, in addition, to smoke one of Mr. Hall's Cabbagins Puros.—Arthur Cambridge has been unwell.—Mr. Jim Wallace-Fubins is undaunted by his latest collapse, and starts out from here Monday with a co., embracing Mrs. Wallace-Fubins, Randolph Murray, C. S. Coon, Marcus Moriarty, Marion Lester, Charles Chapin, Nellie Thorne, Ed Howard and Helen Neswick. Juliet is the first stand.—Fanny Wood was prevented by illness from appearing at the Halsted Street Theatre this week.—To-morrow (Sunday) night the first public season of the Elks will be held at Hooley's Theatre.—E. C. Robinson of the Milwaukee Theatre, and P. Conly of the St. Paul Varieties, have been in town in search of talent.—Al Richards of the Nip and Tuck co., arrived in town Thursday.—Dickie Lingard's co., under D. Dalziel's management, play Our Boys in Rockford 12th, Beloit 13th and Zanesville 14th, and then return to this city to rehearse The Overland Route for the Sunday night performance at Hooley's 18th.—A queer party, styled the American Comic Opera co., take the road 12th, opening in Laporte same date. Fred Lotto, H. Clark, Mlle. Juliette Bianchi, Mr. and Mrs. Frank Berestford and Fred Hilton compose the organization.—Frank J. Pilling, advance agent of Gill's Goblins, is in town. The co. are now in Des Moines. They arrive here to-morrow and take a special train to Columbus, Ohio, where they play 12th.—H. Marx Markham is now manager of Mueller's Hall. Markham and wife star here week of 12th in All That Glitters is Not Gold and Naval Engagements.—Annie Morgan, the dramatic reader, is in town. She starts West next week to fill engagements.

Opera House: 7th, John A. Stevens in Unknown, to a large audience. The play was a pleasant surprise to Bloomington. Mr. Stevens was ably supported, especially by Lottie Church and George F. Ketchum. The performance altogether was highly satisfactory. Items: Kate Thayer, 14th; Maggie Mitchell, 20th; John Dillon, 21st; McAllister's Minstrels, 24th.

Aurora. Harry Webber's co. in Nip and Tuck 3d, and drew a full house with a good performance. Nothing new on the boards now.

Michigan.

GRAND RAPIDS.

Powers' Opera House: Herne & Belasco's Hearts of Oak comb. has been the attraction the past week, and has proved a complete success artistically as well as financially. Jas. A. Herne and Katherine Corcoran are

artists of no small ability, and sustain their parts admirably. The co. play on Whitney's circuit next week. 12th, Adelaide Neilson in Twelfth Night. The reserved sale has already reached \$500. Smith's: Business has been fair past week. The co. is a good one.

DETROIT.

Theatricals unusually dull the past week. Whitney's not opening its doors once, and the Detroit but twice—that is, in English plays. 9th, Boston Ideal Opera co.; good business; Pinafore and Fatinitza. The Revellers and Aldrich and Parloe fill week of 12th in My Partner. 15th, at Whitney's, Adelaide Neilson, for three nights and matinee. Herne and Belasco's Hearts of Oak to follow.

Missouri.

ST. LOUIS.

Pope's: Harry Sargent worked up the Belgrade interest with his best skill; he flooded the city with elegant and delicately engraved circulars, and personally labored like a Trojan. Her first night drew an enormous house, a good bit of paper being out, however. She made her St. Louis debut as Rosalind, and made a nice success after she had overcome her first nervousness. She is a good, cultured actress and knows the stage perfectly, however she has acquired the art. She is young—a mere girl, indeed, with promise of great things, and with a physique which will develop into great beauty. She is very like Edwin Booth in feature, and resembles him in her stage stride and action. Her Viola was even better than her Rosalind. She appeared once as Romeo to Hannah Bailey (Mrs. Sargent) Juliet, but it was not a remarkable performance. Miss Bailey's Juliet was very fine indeed. During the week H. W. Mitchell rendered splendid support as Orlando, Malvolio and Mercutio. Geo. Metkiff, F. Chippendale, Jas. Cooper, J. M. Humphreys, A. H. Stuart, John Dailey, Josie Bailey and E. M. Post rendered fair support. The scenery furnished by Mr. Halley was exceedingly beautiful, the forest set in As You Like It being a gem. Tonight Miss Belgrade appears as Hamlet, and next week she will appear again in As You Like It, Twelfth Night and Much Ado About Nothing. Mr. and Mrs. Bandman appear in Narcisse 19th.

Grand Opera House: The Frayne-Tiffany comb. did a good week's business commencing 5th, under management of Annie Ward Tiffany. Mr. Frayne has introduced some new and marvelous combination shots, which create the greatest excitement. Sunday night performances are getting to be the regular thing at this house, and it pays visiting companies. Last Sunday evening the Nick Roberts' Pantomime co. gave a show to a good house. The Frayne-Tiffany comb. will do likewise on the 11th. Next week the Emma Abbott troupe will appear in Paul and Virginia, Chimes of Normandy, Faust, Romeo and Juliet and Martha.

Olympic: Neilson played most of the week in Cymbeline, which was finely produced. Her Imogene was a great success. Excellent support was rendered her by Messrs. Compton, Sanger and Rand, and Miss Morant. Next week Annie Pixley will appear as M'Lisa, and on 26th the Mapleson Opera co. will open a season.

Splinters: The music at Pope's is under the direction of Prof. Madder. During the past week the novelty was Lumby's Visions in a Dream, and it only needed the introduction of a zither to make it superb. It was loudly applauded.—In the wrestling scene in As You Like It, Mitchell (Orlando) and M. Strongbow (Charles) have a realistic bout; it winding up by Orlando giving the "professor" a clean throw over his left shoulder.—Miss Belgrade's leading lady having been taken sick, Hannah Bailey (Mrs. H. J. Sargent) was telegraphed for, and made her first appearance here.—The Frayne-Tiffany comb. go from here to Pana, Ill., 15th; Vincennes, Ind., 16th and 17th; Evansville, Ind., 19th; Terre Haute, 20th and 21st.—The depositions on behalf of the defendant in the Patti vs. Post-Dispatch libel suit are progressing rapidly at Leavenworth. A large number of witnesses are positive in their belief that she was in the condition spoken of and upon which statement the suit was based. A desperate fight occurred on Friday between Mr. Robinson, Patti's lawyer, and a witness on the Pulitzer side, in which the latter was terribly punished, both eyes being closed and he remaining in an insensible condition many hours. The impression is that Patti will lose her suit.—Thomas Noxon provided two magnificent scenes for Cymbeline, the chamber and cave scenes. They were received with loud applause nightly.—Miss Neilson takes her farewell of this city to-night, appearing as Juliet to Mr. Compton's Romeo.—A report comes from Kansas City that Mrs. Zelda Seguin is so sick that she will not be able to appear again this season. The many friends of the lady will be deeply grieved at this intelligence, and the Abbott co. will miss her services. The contralto roles will fall upon Mlle. Maurel.

ST. JOSEPH.

Tootle's Opera House: Booked—10th, Emma Abbott, matinee and evening; 19th, Kate Thayer, for charity purposes; 21st, Salsbury Troubadours; 23d and 24th, the Florences. Comique: Good business. Arrivals: Cora Vane, Claude Sinclair, Mollie Brown, Belle Laiscel, Addie Laine, the Barrys, Annie and Fred, Fred Laiscel and son Eddie, Harry Parker, and the Hayles, Billy and Lou. Items: Comique reopened 3d, under management of Cora Vane and Frank Margeson; refitted first-class.—Emma Thursby, booked for 12th, cancelled.

Wisconsin.

MILWAUKEE.

Grand Opera House: Rice's "rollicking roysters" of the Surprise Party took the place by storm this week in Revels, Robinson Crusoe, Jr., and Babes in the Wood. The house was crowded nightly. "Tis a superb organization of talent and beauty. As burlesquers they are about complete. The costumes were elegant, while the scenery was enchanting, transforming the stage into a vision of Fairyland. Alice Atherton is more sprightly than ever; Marion Elmore is a jolly little sprite; Lina Merville, Florence Baker and Marion Singer deserve commendation; Willie Edouin "is such a jewel" that he "masses" everywhere; Louis Harrison, as the imp of the backwoods, was indeed a "Hairy-son," and well did he affect it; H. E. Dixey, Donald Harold and George Howard are not to be overlooked. They play in Chicago Sunday night, 11th, thence to Cincinnati, St. Louis and New York. Mr. McNally informs me that he expects to have his new piece ready (not as yet named) in time for presentation in Boston in February.

Academy: Emma Thursby, assisted by Adamowski, Franz Rummel, Mons. Fischer, Sig. Ferranti, Maurice Strakosch, conductor, in concert 8th, to large and appreciative audience.

Items: Milwaukee is fast gaining a first-class reputation as a good show town, not a

"one-night drop," but a "stayer," and I can candidly say that it is owing to the energetic efforts of Messrs. Nunnemacher & Marsh that we are entitled to the appellation. The one-management system has proved a benefit to the city and the theatrical profession who have been here. It allows of only one attraction at a time. Messrs. N. & M. have resurrected the Opera House from almost utter obscurity, and placed it among the leading theatres of the West, bringing here the very first and best attractions offered. They have lately been to a great expense for new scenery; it is very neat and attractive. Every attraction this season has played to good business in every instance. The Hearts of Oak thrived here two weeks, and went away happy. 12th and 13th, Haverly's Genuine Colored Minstrels; 19th, 20th and 21, Mme. Renta's Female Minstrels.

Milwaukee Theatre: Enjoys the usual run of variety theatres; time-worn sketches, tin-can wrestlers, so-called "musical mokes," and French dancing-masters. There is too much sameness in these variety artists nowadays. 12th, Leroy and Adams, and Max Arnold.

MADISON.

The Rents-Santley Novelty co. at the Opera House 1th, to but moderate business. The co. gave entire satisfaction. The show is worthy of patronage. Haverly's Colored Georgias 8th, to moderate business. For some reason only part of the co. appeared here, having divided and covering other towns. Harry Webber comes to-night (9th).

IOWA.

BURLINGTON.

Nothing the past week. Booked: Union Hall, Emma Thursby Concert co. Jan. 10, Original Georgia Minstrels Jan. 13.

KIOUK.

Helen Potter's Pleiades are booked for 28th. The Original Colored Georgia Minstrels are to come 16th.

New York.

BROOKLYN.

Haverly's: Of course the Mastodons last week drew large houses. Billy Rice looked as fat and gay as ever, and his wit had the sparkle of the diamond. This week, Frank Mayo in Davy Crockett.

Park: Gus Williams in Our German Senator played to excellent business last week. This week Our Girls is presented. It has been looked for with some interest, as it is the first appearance this season of Assistant Manager Edson and the second of Rosa Rand, who are both great favorites.

Academy: On Saturday evening Gilmore gave the National anthem, Columbia. On Wednesday afternoon of this week Pirates of Penzance.

Plymouth Church: Wednesday evening, Remenyi Concert.

Volks: New people—The three Rankins, Kelly and Ryan, the four St. Felix Sisters, Georgie Kaine, Williams and Pickert, Lillie Ellis, Karol Ordey and Augusta Ordey. Muldoon's Picnic, on account of its great hit, is retained another week. 19th, Josh Hart's co. occupy the theatre.

Opera House: The entertainment given this week falls nothing short of the usual order, which can be depended upon as being good.

Olympic: The attraction this week is Victoria Loftus' troupe of blushing, blooming young ladies.

Items: Dan Oaks is a member of the Volks stock co.—Most all the theatres last week played variety, and all did surprisingly well.

BROOKLYN, E. D.

Novelty: Frank Mayo last week in Davy Crockett. Mr. Mayo's sterling performance is too well known to need further mention. Laura Don in leading support was of course very fine; Marion Taylor ditto as Dame Crockett. Haverly's Mastodons 14th 19th, first production of Eaton's All the Rage. Berry's Broadway Theatre: Full houses last week. The Leonzo Bros. in drama, Rupert's Dog. This week, The Jolly Duchess and Black Crook.

SUFFALO.

Academy of Music: My Partner was the attraction the latter part of last week, and was welcomed by immense audiences, the curtain having to be rung up at the close of every act the first night. Louis Aldrich won most hearty applause for his masterly impersonation of Joe Saunders, the bluff but honest miner, and Mr. Parsloe as Wing Lee, the Chinaman, proved his right to the leading Chinese impersonator of the present day. Frank Mordant was warmly welcomed by his many admirers in Buffalo. The part of Major Henry Clay Britt, candidate for reelection to the Senate, could not have fallen into better hands. The rest of the troupe were excellent, and no play has been better put upon our boards this season. The plot is a good one, but the story is hardly one to find favor among the better class of amusement-seekers. Nick Roberts' Humpty Dumpty troupe opened for a two nights' entertainment Monday evening to a good-sized audience, and although the play has been many times presented here, Mr. Roberts never fails to attract good audiences. Wednesday evening the house will probably be closed. For the balance of the week Chas. Reade's latest dramatization, Drink, will hold the boards. It has been telegraphically advertised, and the press notices are very flattering. It will doubtless attract large audiences. I could not obtain the full bookings for the following week. They are not yet permanently settled on.

Shelby Adelphi: A drama of the Border class, introducing J. Bauer, the skilled marksman, John A. Leach, the famous Chinese imitator, and Frank Wright and Joe Lang. Olio: May Arnott, Blanche Austin, Emma Hoffman, Alice Somers, Morton and Miles, Smith and Ohlmer and Alf Baker. Items: Our theatre-goers are looking forward with unusual pleasure to the appearance of the distinguished actress, Adelaide Neilson, who is now making her farewell tour under the management of Max Strakosch. The lady is to appear Monday and Tuesday evenings of next week in Romeo and Juliet and Twelfth Night. Excursion trains will be run from the adjacent towns, and doubtless our theatre will have such crowded houses as have been seldom seen. The house which greeted the Boston Ideal Opera co. at St. James Hall Tuesday and Wednesday evening were simply immense. Seldom has our hall been filled with such brilliant and enthusiastic audiences. The performances were perfection and the outbursts of applause were fairly deafening. We look with genuine pleasure for their return.

ALBANY.

Leland Opera House: 10th, the Kate Girard co. filled a week's engagement in Elliot Dawn's new play, Prejudice, which is certainly a very clever if not brilliant production. As the story of the play, etc., was reviewed in last week's MIRROR, I will not enter into details. Kate Girard as Nemo, the actress, was very praiseworthy, giving

a very even and conscientious performance of the part. The third act gives her an opportunity for strong emotional acting, which she fully takes advantage of. This lady is also the fortunate possessor of a remarkably fine stage appearance, and as the Queen in the play scene she was positively gorgeous. The supporting co. is excellent. 12th, Criterion Comedy co., one week. 19th, Gott-hold Octoroon co.

Martin Opera House: Den Thompson 6th, to large house. Show excellent. G. W. Bunnell's Annex to Barnum's, consisting of living curiosities, 12th, one week.

Tweddle Hall: 6th, Yale Glee Club, to a house far better than the merit of the entertainment deserved, some of the glees being rendered in a manner horrible to listen to. 26th, Joseffy.

Items: Contrabandista is to be produced here by local talent in February, in which a would-be opera singer called Listner will make his debut. I predict his success will be of the Count Joannes order. The "boys" are anxiously awaiting the event. But oh! these aspiring amateurs.—Mr. Elliot Dawn, manager of the Kate Girard co. and author of Prejudice, has by his courteous and gentlemanly manner made many warm friends here.

AUBURN.

Academy of Music: 5th, Jos. Emmet appeared in Frits in Ireland to a full house. He brought his own scenery, and the Academy looked dressed up. Emmet's son Joseph attends school in this city. I was with Emmet early on the morning of his arrival here, and while on his way to the Academy he happened to notice some of his posters that were printed in Syracuse, and at the top of each was the name "S. M. Hickey, manager." Emmet asked his business manager who got those bills up. He was informed that it was Mr. Abbey. Then you should have heard Emmet. It's too strong for publication in THE MIRROR. But if Mr. Hickey had been present I think there would have been a combat.

OTTUMWA.

Blue Monday strung out, and plenty of string to spare. Parties trying to cancel engagements on account of the exorbitant charge of 25 per cent. gross receipts as rental for Opera House. With no disrespect for the "Little Prodigy," the writer feels compelled to report the following: Her father, one Dr. (P) Syper of St. Louis, neglected the all-important part of settling his bills here, paying only part of those he engaged to help his daughter, and giving the thin excuse that, although he engaged certain parties, he was not responsible, as "some other man run it." He said further, that he had lost money and did not propose to pay. His crowning act of meanness was his neglect to pay Miss Lillie Rheem \$5, as per agreement. The above is just a taste of the square mouthful left, and is for the benefit of neighbors whom he may visit.

SYRACUSE.

Wieting's: 5th, Aldrich and Parloe presented My Partner to good house. 8th, Mahn's English Opera co. in Fatinitza, to fair business. 9th, 10th and matinee, the Lennon-Juvenile Pinafore co., to good house. Booked: 12th, the Boston Theatre co. in Drink, and 16th and 17th, Nick Roberts' Humpty Dumpty co.

Grand: J. K. Emmet in Frits in Ireland 7th and 8th, to splendid houses. S. M. Hickey, who in town during the past week, after a splendid arrangement whereby he has control of the Grand for the balance of the present season and for the succeeding year. His intentions will be looked after here by R. J. Johnston. A subscription sale of tickets is now open to secure the return of the Ideal Opera co. in Fatinitza, and it is expected that they will come about the 30th.

TROY.

Griswold Opera House: 5th, Sprague's Georgia Minstrels, to crowded house; first-class performance. 9th and 10th, Mahn's Comic Opera co. in Fatinitza, to very poor houses; co. in first-class. 12th, 13th and 14th, Kate Girard and a first-class co. present Prejudice.

Rand's Opera House: 5th, Den Thompson to full house. 8th and 9th, Criterion Comedy co. in Freaks. Business good. 10th, J. K. Emmet, to crowded house.

Grand Central: New comers—Mullen and Magee, John and Lea Peasley, Josephine Shandley and Cullen and Mack. Lizzie Lanning remains another week. Business continues good.

KIMIRA.

Opera House: Kate Claxton, supported by an excellent co., came 8th, in Double Marriage, to a crowded house. Anthony and Ellis' Uncle Tom's Cabin party presented that worn-out drama to good business 10th, matinee and evening. The advance sale of seats for Gus Williams' comb. 12th is small. Coming: John A. Stevens, 26th; Ideal Opera co., 27th and 28th; The Commercial Travelers, 30th; Salsbury's Troubadours, Feb. 10.

ONEIDA.

Conroy's: Stevens' Original Uncle Tom's Cabin comb. 19th. Feb. 2, Baird's Minstrels. Mrs. Joshua Whitcomb in February. Jan. 6, the Fox Sisters were to be here, but word came to Manager Conroy that the troupe had disbanded at Palmyra. Devereaux: 13th, Duncan's Novelty co.

UTICA.

Opera House: 9th, Emmet, to big house. 16th, 17th, Haworth's Hibernica. Haverly's Juveniles 26th, cancelled. 27th, Ideal Opera co. of Boston in Pinafore matinee, and Fatinitza evening. City Opera House: Joseffy 5th, cancelled.

OSWEGO.

Jos. Emmet and co. 6th, in Frits in Ireland, played to good business, the house being nearly full. Emmet is always welcome. The scenery he brought with him was fine. Nothing announced.

HORNELLSVILLE.

Nothing done during week past. Billed: Edouard Remenyi Concert co. 12th, and Anthony and Ellis' Uncle Tom 14th. Kate Claxton cancelled.

BINGHAMTON.

Academy: 7th, Anthony & Ellis' Uncle Tom to good house. Milton Nobles 12th.

CONNECTICUT.

HARTFORD.

Roberts' Opera House: Barlow, Wilson, Primrose & West's Minstrels appeared before a full house 5th, and gave a first-class show. Many of the features were better than any we have seen by any other co. on the road. 9th, we had The Professor, a play written by Will Gillette of this city, and in which he sustained the title role. As it was only the second performance, and the co. were new to each other, it is hardly fair to criticize the acting. The play has a deal of fine humor, and many good points and situations, but needs considerable doctoring before it will take rank with such a piece as Our Bachelors, which in some things it resembles. Mr. Gillette does not dress his part appropriately,

and, like many other men, on attempting to make a character, overdoes many things. The same fault was noticeable with some of the others. Nellie Mortimer did the best of any of the support. The play is to be brought out at the Arch, Philadelphia, for this week, and doubtless your correspondent there will have a better chance to judge it. 10th, the Alice Oates co. played The Little Duke to good business. 18th, Pat Rooney comb.; 14th, George Edgar and Joseph Wheelock in Othello; 15th, Madison Square co. in An Iron Will. The B. W. P. & W. Minstrels are booked for Poughkeepsie, Rondout, Kingston and Newburg.

New National: Good business and good show. Departures: The Alfredos, New York; Goldie, Steele and Sallie St. Clair, the Hudworths, Charles Yale, D'Alva Sisters, Charles Redmond and Georgia Blake, to Providence. New people: The Murphys, Tillie Antonio, Retlaw and Alton, Ada Adair, Milligan and Weaver, Clara Willoughby, James Carr, Robert Ferguson, Sallie Mason, Irene Santella and Ed Christie. Remaining: Alice Gleason, Lou Sanford and Frank Harrison.

WATERBURY.

City Hall: 9th, Pat Rooney's comb. gave a fine entertainment to good bis. Coming: 12th, Alice Oates Comic Opera co. in The Little Duke; 30th, Mary Anderson in Romeo and Juliet; 31st, Howard's Comedy co. in Mrs. Joshua Whitcomb; 28th, Abbey & Hickey's Humpty Dumpty troupe; 29th, Oliver Doud Byron in Across the Continent. Comique: Business is good. Harry Hart, the Emmersons (James and Dolly), La Petite Ida, Kitty Sheppard, Gertrude Viola, Chas. Weston, George Woods.

NEW HAVEN.

Alice Oates' co. 8th and 9th gave two performances at Coe's to good business. The Little Duke was on the boards the first night, and Girode-Girode the second. The Will Gillette comb. gave their first performance this season at the Grand 8th, to medium audience. The performance was repeated 10th, to a smaller-sized audience.

Grand Opera House: The Madison Square Theatre co. in An Iron Will is booked for three performances 16th and 17th. 19th, the Flak Jubilee Singers are expected.

Coe's Opera House: The George Edgar and Joseph Wheelock comb. Othello 15th. Oliver Doud Byron is booked for the 14th. The Strategists comb. is booked for three performances 16th and 17th.

DANBURY.

Opera House: 7th, Pat Rooney comb. to one of the largest houses of the season.

Rhode Island.

NEWPORT.

Emerson's Megatherians jumped in on very short notice 7th, to a large audience. C. H. Smith of Academy of Music, Fall River, was the manager, and on 16th he brings Abbey's Humpty Dumpty and Spanish Students. Mary Anderson changed date from 14th to 10th, and Saturday evening she played Parthenia to Miles Lovick's Ingomar to a large audience. Booked: Haverly's Enterprisers, Juvenile Pinafore co., Georgia Minstrels and Mastodons.

Massachusetts.

BOSTON.

The theatres and other places of amusement are doing a large business. Dion Boucicault has met with even greater success than he had looked for at the Alhambra. The Shaugraun attracting very large audiences, the largest the establishment has ever held. Hundreds are turned from the doors nightly, unable to obtain even standing room. There is no denying it—Boucicault and his Shaugraun are great favorites in this city and are always sure of a most generous welcome from the public. I never considered the Shaugraun a good play, for it is a hodge-podge of plays mixed together, a combination of the situations of a dozen dramas. However, when I saw The Golden Broom, when actors I have known by heart for years, the same old priest, the same informer, the same Irish crowd, the same persecuted hero; but notwithstanding this there is a charm about the play which will always attract crowds of admirers to witness its pleasures. Of the acting of Boucicault nothing new can be said, as he plays with a spirit which permeates the entire drama. During the whole of last week his energy was tireless. The wit, the impetuosity and the fun of Conn were all duly accentuated, and there were present at the same time a unity of thought and the use of a fine method in the execution which insured a symmetry to a very animated picture. Mrs. Vincent as Mrs. Kelly made a great hit. She appeared as if she had played Mrs. Kelly all her life, and I venture to assert that no one in the country could have acted it half as well. Charles Barron played Molyneux with the airs and manners of a gentleman. The conception was a true one and generally well conveyed. Annie Clarke as Claire was very effective. The gaiety and the wit were there, while the courage and spirit latent beneath the lacquer of frivolity which garbs the characters were developed artistically. William Warren's Father Doonan was beautiful in form and thought. His make-up was artistic and faithful even to the minutest details. Sadie Minot looked very pretty as Moya and acted nicely. May Davenport was good in the thankless part of Arte O'Neill. Alf Hudson as Corry Kinchella was a disappointment. Mr. Hudson is an excellent actor, but was ill at ease and bothered with the Irish accent, which he could not manage in the above character. I was not particularly pleased with George Wilson's Harvey Duff. His acting lacked vigor, and the nervous force which is essential to the role was lacking. In other respects Mr. Wilson was very good. Mr. Haworth won appreciation and applause as Robert. The remainder of the co. were excellent, particularly Kate Ryan as Biddy. The mounting of The Shaugraun is admirable, and credit is due to the liberality of the management, which always takes care that everything presented at this place shall have the advantage of the best appointed stage in the city. The success of the piece to the end of its term may be looked upon as assured.

Another striking proof of the undiminished popularity of Enchantment was afforded at the Globe Theatre during the last week of the engagement of the Kraljy comb. The same desire prevailed to witness the spectacle, and the audiences have crowded the theatre from floor to ceiling. The Kraljy are gaining great favor for their enterprise in this style of entertainment, and would only give us some good actors and a little female beauty along with their gorgeous ballets and splendid scenery. But this failing I hope they will redeem in time. The Globe Theatre thus far has been very successful; the receipts are largely in excess of

[CONTINUED ON SIXTH PAGE.]

THE NEW YORK MIRROR

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONE EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

Issued Weekly at 12 Union Square, N. Y.,
BY
The Mirror Newspaper Company.
PROPRIETORS.

SUBSCRIPTION:—THE MIRROR will be sent to any address, post-paid, for \$2.50 a year, or \$1.25 for six months.

ADVERTISEMENTS:—TEN CENTS Per Line, each insertion: Professional Cards, one dollar per month, three dollars per quarter; single insertions at transient rates, strictly in advance. Advertisements received up to 1 P. M. Tuesday. Cards changed as often as desired. The MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

Entered at the New York Post Office as "Second Class" mail matter.

Address all communications, and make all checks and money-orders payable to

THE NEW YORK MIRROR,
12 Union Square.

G. W. HAMERSLY, Publisher.

NEW YORK, JANUARY 17, 1880.

Amusements.

UNION SQUARE THEATRE—French Flats. Haverly's Theatre—Tourists. WALLACK'S—London Assurance. GRAND OPERA HOUSE—Danites. ABBEY'S PARK THEATRE—Fairfax. SAN FRANCISCO OPERA HOUSE—Minstrels. STANDARD THEATRE—Evangeline. DALY'S THEATRE—An Arabian Night. FIFTH AVENUE—Pirates of Penzance. NIBLO'S GARDEN THEATRE—Galley slave. BOOTH'S THEATRE—Closed. MADISON SQUARE THEATRE—Closed. THEATRE COMIQUE—Mulligan Christmas. TONY PASTOR'S—Variety. HARRY MINER'S THEATRE—Variety. LONDON THEATRE—Variety. VOLKS GARDEN—Variety. NOVELTY (N.Y.), E.D.—Haverly's Mastro's. Haverly's (N.Y.)—Frank Mayo.

MIRROR LETTER-LIST.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters as are advertised as require stamps, or where the address is unknown.

Adrian, Rose
Belden, Clara
Byron, Oliver Doud
Brand, Michael
Cavendish, Ada
Gongdon, Stella
Church, Edw. A.
Johnson, Frank
C. L. Davis
De Antee, Helen
Freeth, Nina
Fraser, John (3)
Gardner, Kitty
Gayler, Frank (3)
Gruu & Wolfson
Hatchings, Alice
Hall, Clinton
Hutton, Ella
Hofele, F. W. (2)
Levanion, Alfred
Mack, John A.
Mackay, F. F.
Murray, John
McKay, Andy
Nash, Geo. F.
Osborn, Kate
Rutledge, J. P. (5)
Kowe, Geo. Fawcett
Stevens, Chas.
Scott, Lester P.
Schwab, Fred.
Sessions, Edith K.
Sanger, Frank.
Temple, Louisa.
Turner, W. D. (2)
Vague, Elsie

The Combination System.

There is very little truth in the oft-repeated statement that the "combination" system is not conducive to the actor's benefit, that it is the means of severing his family ties and home associations, and that it reduces him, in short, to the level of a genteel tramp.

The actor has been a bird of passage since the earliest days of the acting drama. His existence is migratory; the very name of player is associated distinctively with the wandering habits of a Bohemian. Your professional bears the objections of the combination system in mind when he accepts the life of a Nomad. He does not complain of the detriments which are inseparably connected with the stroller's vocation; he does not lament the stern fact that the figurative berth he has chosen is not a bed of roses, teeming with the delights and comforts of an Arcadia; he knows that the path he has selected is to be the scene of an unflinching, prosaic struggle for bread and butter—a struggle in which a sentimental love of art is generally made subservient to the puzzling questions of unromantic profit or how to make both ends meet.

Application, and sometimes privation, attends advancement and success in any legitimate occupation, and the life of the player is very often accompanied by both of these. Aside from the great amount of travel and the consequent physical wear and tear, the combination system is as beneficial to the actor as it undoubtedly is to the public at large. It has grown to its present importance in this country as in England because the wants of an eager and insatiable public demand that it shall supersede the tottering, fast decaying plan of located stock companies. The entire disappearance of these latter is but a matter of a few months—or years. Already the tocsin that heralds its approaching dissolution is sounding from the places in which the stock system has held long and undisputed sway. The keynote will be taken up and repeated until in every instance the few remaining adherents, already weakening, will have fallen.

McVicker of Chicago did not relinquish the old method until he was nearly ruined; Manager Gemmill of Philadelphia has dissipated a small fortune in that direction, and is now compelled to announce the Chestnut as a "combination" theatre for next season; the venerable Boston Theatre, the house that has held to the old regime for over twenty years, has also succumbed, and in the Fall will be devoted to playing the best traveling attractions. This season it opened with an excellent company, and the exclusive right to several French and American plays, but it was of no use. People had tired of seeing the same old faces appear in a limited number of plays, and the Boston

Theatre is compelled to yield to the pressure of public desire. John T. Ford may hold to his present position for a year or so, owing to the fact that he controls three theatres and the Southern Coast Circuit, over which he can play his regular companies, but this makes him already more than half a combination manager. Charles Spalding gave way to the innovation only two years ago, but since then he has just doubled his profits annually.

What chance has an ordinary stock company playing against such an organization as Collier's Union Square company, giving a performance elaborated and perfected in the smallest details, having the advantages of familiarity with one another and performing the same pieces everywhere? The provincial manager who adheres to the old plan does not keep pace with the times. The manager who does not keep pace with the times naturally, to make use of a current slang expression, finds himself decidedly "left."

There are a number of ossified fossils hanging on the skirts of the dramatic profession, old tea-drinkers who mournfully wag their venerable heads and prate of the loss of their cherished stock company. They tell us there are no longer any actors, that the art was lost when the combination system commenced, and the musty old school of players disappeared along with their basket-hilted swords, rusty velvet doublets and foxy top-boots.

It is a subject for congratulation that the race of ancient tea-pot tragedians and melancholy comedians has passed away. The stage should practically hold the mirror up to nature, and nature—human nature—is very different now from what it was twenty years ago, when the croaking old fogies used to see dull dramas performed by bellowing exponents of the pump-handle style of acting at twenty-five cents admission. The man who acts best to-day is the one who appears to act least—he is the kind the stage needs, and there is always room for him.

The condition of things is changed through the innovations that have followed on the heels of the introduction and gradual but rapid growth of the combination system. With the old style of things a leading man received eighteen or twenty dollars a week, and occupied a position in society that was, to say the least, questionable—or, rather, he held no position at all. To-day he receives from one hundred to two hundred and fifty dollars a week, lives at the best hotels, and moves among ladies and gentlemen, thanks to the benefits of the combination system.

The third tier evil that used to disgrace our theatres several years ago—a gallery and bar set apart for the accommodation of women of ill-fame who visited the theatre to "solicit"—this has been swept away with the stock companies.

The last season of Mrs. Drew's management of the Arch Street Theatre, Philadelphia, showed a clear loss of \$9,000, but when next year she changed the policy of the house and played traveling attractions, her exact profits amounted to \$12,000. Figures and facts as strong as these speak for themselves; they are indisputable and conclusive. In the face of these truths who can say that the new order of things is not good? It benefits the public, the manager and the actor; it has helped to elevate and improve the stage and its surroundings.

A few years ago, in Syracuse and similar cities, Susan Denin with a handful of people, located for two or three months, playing a round of standard plays to excellent business. Likewise Sam Hemple, with three others, visited smaller towns like Reading, giving farces and comedietas, and made the trip pay well. Let a similar organization do the same towns and cities now, and they would walk home in less than a week. The excellence of the itinerant combinations of to-day gives the good people of Reading, Syracuse and the other places as good performances as any that can be seen in New York. By this means opportunity is afforded the out-of-town lovers of the theatre to gratify substantially their desire for amusement.

The day has passed for a star to draw unless properly supported, well managed, and thoroughly advertised. The combination system has taught the public to demand good entertainments and to be satisfied with nothing else. Things have reached that point that now, when a "queer" organization starts out on the road that is incomplete and unworthy, it receives a dampener at the very first town visited, in the way of unfavorable newspaper comment and bad business. The news is spread among the managers by the dramatic papers, and the consequence is that (if they are wise) they disband, and return to the city as best they can.

So long as such men as Haverly, Palmer, Bartley Campbell, Daly and the like keep such complete and perfect attractions on the road as they have at present, there will be no need of located stock companies, and the present favor in which the combination system is held will continue indefinitely.

What's in a Name?

The original propounder of the famous conundrum which furnishes the text for this article, suggested that a rose by any other name would smell as sweet. Without disputing the correctness of this illustration of the immaterial consequence of a name from one's nose, as it were, there are nevertheless occasions when there may be something in a name. Talleyrand is credited with the original expression that the chief end of language is to conceal one's thoughts, and it is more than a clever bon mot.

Now Gilbert, the author of Pinafore, and Sullivan, his musical co-laborer, who never received any compensation from any of the American managers (with the single exception of Mr. John T. Ford) who pirated their work, must have had this fact in view when they selected a name for the new work, through which they hoped to be avenged. Gilbert, who possesses a keen sense of grim humor, must have enjoyed in his mind's eye the discomfiture of the Pirates of Pinafore, after the successful launch of the Pirates of Penzance, or Vengeance, "as it were." Already the reverberatory echo from the "boom" of the new craft has scuttled one or two Pinafore vessels, but when the Pirates of Penzance (pronounced vengeance) sets sail for the various ports where the counterfeit pirates have been cruising in fancied security—living in clover, as it were, on the swag which the sole and original pirates think they have been unjustly deprived of, the true pirates will remorselessly put every one of the counterfeit crew to death, metaphorically speaking, "as it were." And how Pirate Gilbert and Pirate Sullivan and Assistant Pirate D'Oyley Carte will enjoy the grim humor of the sensation, when the various American piratical craft, under the several American piratical commanders, strike their various piratical Pinafore flags, and humbly beg to pay for the privilege of being taken on board and acknowledge themselves Pirates of Pen(z)ance, thus in a manner surrendering a portion of their ill-gotten swag, and celebrating their own piratical doom in the new piratical "boom."

Well, if it celebrates the obsequies of Pinafore—for this relief, gentlemen pirates, much thanks. As the Pirates cannot be pirated even by the most skillful and ingenious pirate, the only hope for the pirates in possession of her Majesty's ship Pinafore will be to turn her prow toward the port of Penzance (pronounced Vengeance) and obtain permission from Gilbert and Sullivan to do pen(z)ance, and be honest pirates, and sail under the honest flag of "the Pirates."

PERSONAL.

FATE.—Agnes Herndon is receiving very flattering notices from the Southern press.

NUNEZ.—Manager Nunez of Pike's is in town taking a quiet look about him.

HERRING.—Fanny Herring, once the pride of the Bowery, is now in the stock of a variety company.

HARKINS.—After a stay of but a few days, D. H. Harkins sailed for Liverpool last Saturday.

RICHMOND.—Ada Richmond's Opera company is doing well in the West. She has made several additions to her company and repertoire recently.

JUSTICE.—The suit of the proprietor of the Dramatic News, Mrs. Laura Byrne, against Josh Hart, and C. A. Byrne is set down for the middle of February.

STUART.—Will Stuart, the well-known journalist and dramatic writer, is going on the stage again. He will be a member of the traveling French Flats company.

GRANVILLE.—Gertie Granville, a promising soubrette, has received some excellent press notices from the San Francisco papers for her performance of Belinda in Our Boys.

SOMERS.—Ada Somers, the Hebe of Haverly's Church Choir company, will become related to the sisters, the cousins and the aunts of a young gentleman in Chicago in a short time.

BIOGRAPHY.—A life of the late tragedian, E. L. Davenport, will be a welcome addition to the annals of the American stage. Wm. A. Lewis has commenced gathering materials for such a work.

SUNDAY NIGHT.—Jovial Billy Mestayer sauntered with elegant but ponderous ease about Koster & Bial's. Traveling in Smith's Pullman Palace Car does not tend to decrease William's extensive waist measure.

DAMON.—S. F. Damon, the composer of The Cascade and other stray pieces of instrumental music, is at work on a new comic opera, which will have a hearing next season. Mr. Damon's efforts are noticeable for their sparkle and originality.

COOPER.—George Cooper has just finished the libretto of an operetta in two acts, twenty-four numbers, founded on Uncle Tom's Cabin. Harrison Millard will write the score and probably produce it.

NO BLESSING.—Mr. Perdicaris is much displeased at the marriage of his step-daughter, Nard Almayne, with Nelson Decker. The bride has been forbidden the parental roof. The groom is on the shady side of forty, and has been married before. Mrs. Decker is under twenty-five.

Haverly's Latest Enterprise.

J. H. Haverly has taken the elegant Fifth Avenue Theatre on a five years' lease, to take effect Sept. 1, 1880, commencing at \$20,000 for the first year, and gradually increasing until the five years will average \$22,800. This is probably the handsomest theatre in this or any other city. It is situated on Twenty-eighth street, near Fifth Avenue, and has a seating capacity of about \$1,600, at regular theatrical prices.

Mr. Haverly's lease of the Fifth Avenue is no sudden notion. The wonderful success attending the opening of his theatre on Fourteenth street, the large number of prominent American attractions wanting time, and his intimate social and very successful business relations with Col. Mapleson giving high class European attractions a desire to come here, has proven conclusively that Mr. Haverly could fill four theatres in New York as easily as one. His Fourteenth street theatre has made money every week, and often as high as \$3,000 has gone on the right side of the ledger for the eight performances.

Mr. Haverly will run the Fifth Avenue on the same principles that he does all his theatres—the combination plan—giving the best and most attractive entertainments in rapid succession.

The prince of managers has been for some time negotiating with Sara Bernhardt, and has coaxed her down from \$10,000 a minute to \$100,000 for one hundred nights, sixty of which are to be given in New York. This is a big drop, and promises ultimate success; in fact, Mr. H. has decided to give the figure if a better one cannot be obtained. He has negotiations pending with Salvini, who desires again to visit America, but this time to play Othello and Hamlet in English. Mr. H. is sharp enough to see that such an attraction will pack the Fifth Avenue establishment, or any other house. His answer to Salvini was only waiting on his securing a large and popular up-town theatre.

It is also the purpose of Mr. Haverly and Col. Mapleson to organize a Grand English Opera company on a scale of magnitude quite unprecedented in America, and to give a brilliant New York season in the Fall, thus securing a metropolitan stamp, and thence visiting the many theatres owned, controlled or managed by Mr. H. in the principal cities.

Manager Haverly wants a theatre in Philadelphia and one in Boston, in connection with his Brooklyn, Chicago and two New York houses; then his ambition is fully satisfied, and he will have a private telegraph connecting the chain of theatres with his mines in Colorado and his race-track in Chicago, and all communicating with the central point of operations at C. R. Gardiner's office, where he and his agent can run the machine as easily as though he was present in person.

Mr. Haverly was not in the city on Monday when the lease was signed, Mr. Gardiner attending to the matter and paying over \$10,000 in cash, and offering to pay the entire \$24,000 if the Messrs. Gilkey would allow 6 per cent. drawback. But the shrewd owners would have none of that, and gracefully declined.

Exit "Musical and Dramatic Times"

Rumors have been floating about for several days concerning the financial condition of the Musical and Dramatic Times. One of the attaches of the Times stated Tuesday night to a representative of the New York Mirror that John C. Freund, the editor, by advice of his physician, had left the city last Thursday; that the reports that he had misappropriated the funds of the concern were false. Further, in our informant's own words: "I will not deny that our affairs are in a perplexing condition. The 6th of last December the business was incorporated into a stock company, Mr. Freund owning nearly all the shares. It was the intention of the projectors to put the stock on the market, but nothing in that direction has been done, and Mr. Freund virtually owned the paper. A meeting of the creditors has been held, and they appointed a committee to consider what is the best action to take. It is doubtful whether there will be an issue this week, and it is almost certain the publication will not be continued."

An attempt was made Monday to bridge matters over and continue the publication of the paper until affairs could be satisfactorily adjusted, but the action of the creditors has defeated this plan.

J. M. Mortimer (real name Mockermann) died at Harrisburg, Pa., on the 6th. He began his career as a minstrel, and wound up in financial embarrassment as manager of a Philadelphia variety theatre. This trouble affected his mind and destroyed his health. A year or so ago he was found on a cold night wandering demented through the streets of New York. Friends took charge of him, and since then nothing was heard of him till the announcement of his death. A few years ago he ran a strong opposition to Robert Fox—so bitter that they had each other arrested on various pretexts—and the outcome of it was that the latter lost his grip on the variety business in Philadelphia. Mortimer made a great deal of money and lost it.

The present Galley Slave company will remain at Niblo's until the afternoon of Saturday, the 24th, when they will leave immediately after the matinee for Haverly's Theatre, Chicago, opening there the Monday following. The Galley Slave will be continued at Niblo's with a new company, which is being formed. Emily Rigi, Joseph Wheeler and Mary Stonell have been engaged, and it is probable O. H. Barr will play the Baron, Lillie Glover Miss Granger's part, and Emily Delmar Psyche Gay. The new company will commence where the old one left off, giving a performance the evening after the matinee.

All the Rage, a farcical comedy by Will J. Eaton, dramatic editor of the Chicago Times, will be produced Monday next at Thell & Williams' Novelty Theatre, Brooklyn. J. M. Hill, the popular manager of the Denman Thompson combination, has purchased a half interest in the play, the author, Mr. Eaton, retaining the other half. Mr. Hill is the exclusive manager. They play the week of Jan. 19 in Williamsburg Jan. 20 at Haverly's Brooklyn Theatre, the six following weeks in Boston. The complete cast is as follows: Dr. William Goodwin, C. D., Frank Hardenberg; Dewitt C. Briggs, M. D., W. Davidge, Sr.; H. Brancey, Esq., J. C. Padgett; Charles Granger, Charles Harkinson; Will Goodwin, Harry Taylor; D. Clinton Briggs, Jr., Charles Dade; Star 547, C. Moriarty; Sophronia Briggs, Meta Bartlett; Julia Briggs, Lizzie Kelsey; Cleopatra Brancey, Julia Coventry; Mrs. Dr. Goodwin, Mrs. Owen Marlowe; Annie Goodwin, Clara Hyatt.

PROFESSIONAL DOINGS.

—The Chanfrau has \$3,000 "tied up" in the Grocers' Bank.

Her Majesty's Opera opened at Haverly's Chicago Theatre last Monday night to over \$4,000.

—Minnie Palmer's Boarding-School drew a house packed to the doors in Cleveland on Monday night.

—Nelson closed two weeks at the Olympic Theatre, St. Louis, Saturday night; gross receipts, \$15,211.50.

—John T. Hinds, with his bogus "Shanghai" and bogus "New York company" went to pieces at Erie 10th.

—Lina Tottenborn commences a second engagement of two weeks at Tony Pastor's Theatre on the 19th.

—Mary Anderson does not play in New York this season. But she will appear at the Brooklyn Park Theatre.

—Sol Smith Russell and his father-in-law ("Oliver Optic") have projected a new and alleged original entertainment.

—Widow Bedott drew to the Walnut Street Theatre, Philadelphia, last Saturday the third largest house of the season.

—Fanny Davenport's engagement at the Academy of Music, New Orleans, has so far proved the most brilliant of the season in that city.

—Dion Boucault opens at Wallack's February 2, and Lester Wallack goes over to the Grand Opera House for a short engagement.

—Monday next the Strakosch Opera company opens at Booth's Theatre. Singer, La Blanche, Litta, and Belocera are the attractions of the troupe.

—Professionals visiting the Hotel Emery, Cincinnati, will be glad to find John O'Donnald, formerly of the Sherman House, Chicago, in charge of the dining-room. Nearly all the stars know "John."

—R. B. Caverly has leased the Broadway, and proposes to refit it and open it Feb. 2 as a first-class theatre for the production of burlesques. Until that date his company will remain on the road.

—J. H. Cassidy, the present manager of the Almayne Comedy company, goes out with the Arabian Night. He has secured Ida Jeffreys, Ed. Thorne and wife, and is making up the balance of a strong company.

—Bessie Darling closed at Mobile last Saturday night. This is not through disaster. The company was engaged for four weeks only, and it has been out eight. Had business been very good the tour would have extended to Texas.

—Judge Choate on Monday granted the application of Frank Mayo for an injunction to restrain the performance of The Streets of New York under the title of Fraud and Its Victims, at Aberle's Theatre.

—Will Gillette's new play, The Professor, met with favor from the Yale and Trinity boys in New Haven and Hartford last week. The central character, according to a synopsis of the plot, seems to be similar to the hero of an old comedy entitled The Scholar.

—Frank Mayo has taken the Olympic Theatre for a short season, and will open Feb. 2 in his drama of Davy Crockett, to be followed probably by other of the star's popular plays. Mr. M. has the privilege of extending his tenure indefinitely. Davy Crockett will be produced in a most elaborate manner and with a strong cast.

—The Grand Jury of New Orleans, in its recent report, complimented the Academy of Music upon its precautions against fire; also upon its extra exits and various improvements looking to the safety of the audience. This body, while speaking favorably of the Academy and Opera House, condemns the St. Charles and Globe Theatres, calling upon the owners and managers to take measures to make them more secure.

—Cliff Taylure, manager of the Chanfrau combination, made another one of his brilliant moves last week. In journeying from Wheeling to Cincinnati he embarked in a "stern-wheeler" instead of utilizing the railroad. Of course they did not arrive in time, but Heuck's Opera House did not close, because Manager Collins happened to get Anna Boyle and a snap company at short notice to play Fanchon. In order to save a few paltry dollars' fare, the Chanfrau party lost what should otherwise have been their share of an immense night's business.

—Fate, by Bartley Campbell, now being played at the Gaity, Boston, by the Almayne Comedy company, is a big success, and the engagement has been extended. The organization will disband at the close of this week. The party went out for four weeks as an experiment, backed by Mr. Ion Perdicaris. Business was fine, and the party was swimming along most successfully, until Miss Almayne married Nelson Decker, when Mr. Perdicaris at once withdrew, and notified the company that the season would close on the original date—next Saturday.

—A False Friend is positively announced for Wednesday the 21st, and will be cast to the full strength of Mr. Palmer's company. As much attention will be paid to scenery and appointments as is usual with the character of this house. The cast will include Messrs. Charles R. Thorne, Jr., John Parselle, J. H. Stoddart, Harry Courtaene, J. B. Polk, H. F. Daly, Walden Ramsey, W. H. Wilder, A. Becks, W. S. Quigley, Tom Morris, Lyndesander Thompson, S. Dubois, and Mesdames Sara Jewett, Ellie Wilton, Sarah Cowell, Ida Vernon, Mrs. Marie Wilkins and Mrs. Phillips.

—Cincinnati Enquirer: "The programme at Heuck's bothers us this week. It announces that Mr. Chanfrau has played the piece for twelve years, and also gives the scenes in the drama as occurring in the year 1871. Now, if the latter is correct, Mr. Chanfrau commenced playing the piece several years before the incidents are supposed to have occurred. It cannot mean 1881; that would make it worse yet. It cannot be 1861, because the scenes in the prologue date 1858, and there is a supposed lapse of thirteen years between the latter and the drama. And then again, if the mistake is in the date of the prologue, why—Verdict of the Corner, brain fever."

—Brooklyn, so far as the financial part of its theatres is concerned, may not be an Eldorado, but it must be conceded that its managers are characterized by energy and enterprise. Every one of them, besides managing their own theatres, during the season also have a company on the road. Haverly's Enterprises are well known; John P. Smith of Tourist fame manages the Academy of Music; Sam, after this week, takes a company on the road, and next season manages Genevieve Ward; Hyde & Behman take the road next week; and they are also the lessees of the Olympic; while Samuels of the Opera House occasionally takes a trip to the suburban districts.

Food for Actors' Reflection.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Will you kindly grant me space for the following communication?

In the preceding issue of THE MIRROR the characters and antecedents of the presumed proprietor, the editorial staff and attaches of a certain infamous metropolitan hebdomadical publication were freely and truthfully ventilated. By its efforts thus far, I trust the NEW YORK MIRROR has at least succeeded in enabling the disciples of Thespis to mount so far as to Nebos; may you soon reach Pisgah's height, that you may behold in its full extent the desert waste, which, like a foul canker, is extending over and absorbing the fertility of your fair demesne. My present aim is to hold up some points to the profession which I deem highly important as food for reflection. Although, 'ere the perusal of this article is completed, you will fully comprehend to what vilifying sheet I allude, yet cannot I condescend to bestow herein but this (by me deemed most fitting) title—viz., *Anguis in herba*. You are all aware of how, a few years ago, it first saw light and life. Probably its incubation was effected by the incandescence of Hades; such a result never could have ensued from any other cause. Well, I watched the growth of this cobra di capello, and wondered as I watched. Wondered to see it feed and gorge and swell upon the earnings of those against whom it turned and turns at every chance.

What constituted this thing "the organ of the dramatic profession," as per its self-declaration? Was it by common consent of the "knights of the sock and buskin," or was it by the dollars and pyramidal cheek of its founders? Instead of maintaining a high, enlightened, dignified tone, such as alone should be the course of any worthy representative of your noble art, all its effusions are low, ungenteel, slangy, obscene, profane, insulting, splenetic, venomous, arbitrary, partial, clammy and egotistical. Where it bears a prejudice against an artist it indulges only in ridiculing, censure, never once assuming honesty enough to award any credit, and surely he of you is poor indeed who deserves none. Why should you lend your support to a paper which blackguards, belittles, "guys" and misrepresents so many of your most brilliant artists and estimable ladies and gentlemen, many of whom, commencing at the ladder's bottom-most round, have attained the pinnacle of fame by hard labor and true worth? Miss Mary Anderson, Miss Fanny Davenport, Mr. W. J. Florence and wife, Messrs. Lester Wallack, Lawrence Barrett, A. M. Palmer, Bartley Campbell, Augustin Daly, E. A. Sothern and many others at whom this bazaar discharges its foulness, are to all of you well known. Their genius, their generosity, gentility and qualities of worth are quite familiar to you. Where is your chivalry, your sense of manhood, your love of right that you should countenance in any way an organ which dares to traduce and vilify you and yours without mercy and without cause? Why should all private professional scandals possible to be got at be cast before the public with the accompanying "holy horror" editorials and severe moral (?) strictures? Always, too, in its characteristic ex post facto spirit. Such things do not concern "outsiders," and where (unless for some object beneficial to the profession) there be no need to publish them, 'twere far more politic to allow them to remain unprinted. The public is satisfied if in mimic life the actor pleases it, and there is no need and certainly no right in anyone pandering to and cultivating an unhealthy and unworthy appetite for that which certainly can be of advantage neither to auditor nor actor. From what you have read in its columns concerning such subjects, do you not feel satisfied that in many instances there was a great deal of hyperbole (I draw it mild) indulged in, and sometimes a little "whole cloth."

If there be among so many hundreds of us an occasional dark sheep, we can receive intelligence in good time of such fact without the aid of a newspaper. I believe in freedom of the press, but I also believe there is a limit to such freedom. Chariotry, chicanery and fraud should be exposed, but firesides and private characters should be held inviolable. To lay bare a moral plague-spot should only be done when vitally important to the general welfare of your calling, not to feed a morbid, sensuous taste, and then not by one who has been made notorious by the detection of his own "little peccadilloes," and who has been extinguished at least for a time by "the host of his own petard."

Believe me, the true physician will seek to heal the wound, not to open and mortify it. You are all familiar with how the late worthy editor of the worthy hebdomadical in question a short time ago, seemed to fold his tent and silently slip away. Even he could fall! Then what hope for the rest of mankind? Quos deus vult perdere, prius dementat. Now he is insidiously endeavoring to wriggle himself back into his former position as "sole and responsible" and administer fresh doses of morality. Heaven save the mark! though I presume he is there at this moment, except in name. Are you clowns, fools and imbeciles that you should be represented at the head of the "Out-of-town" column of the magniloquent sheet which forms the subject of this article, by a caricature of a member of your art walking to his destination with his wardrobe under his arm after having concluded a disastrous engagement, probably? With a clay pipe in his mouth and an old "plug" hat on his head, he looks more like a vulgar, besotted tramp than any actor ever could, I fancy. The clique connected with this blackguard journal deem this something very "funny." I presume, and at your expense enjoy the little piece of smartness (?) among themselves and boon companions; but, ladies and gentlemen, there is no fun in it for you. It is a gross insult to you and yours. As true representatives of a high and exalted art, you should be, and I believe, the majority are, imbued with feelings high and exalted. Then, can you calmly permit, week after week, this ravenous flock of vultures, this yelping pack of coyotes to flaunt in the public's face and yours a pictured guy and insult?

Why should you contribute to the support of men who through personal spleen wantonly assail and malign members of the press with whom you are not at enmity, and with whom you can have no interest in common? Is it a positive violation of the

law of nations to aid an enemy; make war upon a friendly power. We can not observe neutrality while we feed that enemy's exchequer. How are you benefited by the "funny" stories they write about themselves? The quiet "guys" they indulge in at your cost? Why should you encourage them to introduce through the columns of their paper abstruse, foreign, malicious, personal and to you uninteresting topics, purely for their own gratification, and to "void their rheum" without distinction where they entertain spite? Why do you pander to low tastes, to filth and malice? In short, why are you catpaws? Ladies and gentlemen of the stock, at once withdraw your advertisements from this vile weekly; stop buying and reading it! Crush it in every way you can. No manager will engage you because you advertise in it, and your whereabouts can be learned through other and more reputable sources. Every manager should place a ban upon its correspondents and allow them no admission to the entertainments they control. Every representative of the dramatic art should unite in eradicating at once this plague-spot, and brand it forever and everywhere with the scarlet letter of reprobation. You are the proud descendants of a Roscius and those noble lights who have for centuries since succeeded. Yours is an art based upon the vast retrospect of antiquity. Proud and stately, towering and grand is the temple of your profession, built by many hands; full of many voices, rich with varied genius, throwing its splendor far over sea and land; for years aful has been the shock of prejudice that tried it; but though the rain, the hail, the thunder and the lightning came, your temple still stands strong and enduring, for it rests upon the broad and firm foundation of intelligence; a foundation upon which prejudices, dogmas, superstitions and all manners of darkness cannot exist.

Ladies and gentlemen of the drama: Shake off the lethargy of years! Arise at once in your might and sweep from your midst all that is unworthy of the high calling to which you should be and are proud to belong; and you can commence in no better way than by immediately and unanimously withdrawing all moral and financial support from that monstrous mass of turpitude and corruption of which I write. Be it your duty to at once remove this foul stigma so long resting upon your honorable name! It is said that actors are not cohesive; that they are weak, vacillating, generous and forgiving. Let it not be thought that you are poltroons, but show that, though long suffering and long slumbering, yet when aroused, it is to deal the knell of villainy and lay the offender low. The fundamental principle of man is honor. I have pointed out the way to uphold yours. The vital defense of your life's art should ever be your aim, and you cannot now better strike a blow, nor place yourselves in a worthier light before the world than by the extrusion of this reputation and life sapping parasite. Delenda est Carthago.

R. C. US.

Down in Texas.

The following extract from a letter received by us from Miss Davenport, in which she relates her impressions of Texas and Texans, will be interesting to our readers:

"Texas is a country full of strange contrasts, not alone the scenery, but the weather, the people and their customs. Here in Galveston the lovely water, the stretch of beach, reaching in the shape of a horseshoe for forty miles, makes a lovely prospect from the city. Perhaps it was this resemblance to the symbol of 'Auf Glück,' or 'good luck,' that has made my stay in this charming spot so delightful. Imagine a clear, balmy Summer afternoon, the atmosphere soft and delicious, such as one experiences only in Texas, a dash of five miles over the sands behind a pair of spirited horses, and back in time to take a hasty supper and then off for the theatre, and you know the way in which much of my time is occupied.

"Texas to a stranger is agreeably disappointing. In the places I have visited there has been a lamentable lack of stalwart ruffians, armed with bowie knives and Colt's revolvers, and attired in red shirts and broad-brimmed sombreros. These picturesque beings may have existed in the early days, but as far as my observation has extended, they live now only on the stage and in the minds of the uninitiated. The audiences are attentive and orderly, and have consisted of as good a class of people as I have met with anywhere during my tour. The railroad traveling is not any better than it is in many portions of the South. As a reporter of the Galveston News made me say in an interview they published the other day 'the sleeping car "boom" has not yet reached Texas.' I did not use the slang expression imputed to me, but it aptly hits the existing state of things, nevertheless.

"The hotels are not models of comfort or luxury, although the attendance is generally polite. Our Christmas dinner in Austin was a marvel of bad cookery, and I should imagine if one was compelled to stop long at the hotel in question, neither digestion nor health would wait upon the appetite that the peculiarly bracing qualities of the air inspires. The theatres need better accommodations behind the scenes for the comfort of the performers. Some of the star dressing-rooms that I have used were so small and devoid of all ordinary facilities, it is a matter of wonder to me now how I was able to move about in them at all, when once they were occupied by myself, my wardrobe and maid.

"There seems to exist an impression that I purposely avoided the town of Marshall because of the Porter-Curie affair. This is utterly without foundation. I should as soon have visited that place as any other Texan town. It could not conveniently have been done on our route, and that is the only reason that prevented my going there. I should like to have visited Marshall very much, my little nephew and niece—the child of my sister, Mrs. Frost Thorne—are residing there, and this would most certainly have been an inducement to have gone.

"My trip has been most successful, business more than equaling my expectations, the people I have met pleasant and kind. I shall be glad, however, when the season closes to rest and recuperate. I intend adding several new roles to my repertoire by next Fall. * * * With best wishes for the success of THE MIRROR for the year just commencing, believe me, very sincerely yours,

FANNY DAVENPORT.

—Baker and Farron, the German dialect actors, return from Australia in a few weeks. They are said to have signed for two years with John R. Rogers.

Mr. Sargent and the Ghoul.

For a long time H. J. Sargent has been the special pet of the Ghoul. He is a good fellow, kind-hearted, generous and genial to a degree. When he was poor no one was a more general favorite with the profession. Good fortune had a bad effect upon him, however; his manner became overbearing and haughty to those who happened to be brought in contact with him. A number of his friends remained faithful to him because they ascribed his altered demeanor to the pernicious influence of the Ghoul, and the unfortunate friendship with Hart's Stool-pigeon, the once "sole and responsible." These true friends of Sargent knew that the throttling favor of the Ghoul is as certain death theatrically and socially to its victims as its enmity is productive of success and prosperity. The friendship of Hart's stool-pigeon and his associates is as surely followed by reverse and misfortune as cause is followed by effect.

Once when warned by a wise counselor at a dinner in the Parker House, Boston, he said, sententiously: "Great paper. Staff my friends. Stand by me forever."

This was four months ago.

Look now at the disastrous result of his foolishness in trusting himself within the clutches of the Ghoul, which has put so many people to bed with a shovel.

His Contempt of Court party broke up in disgrace, coming home without salary, and in some instances on what could be hastily raised on their baggage.

His Palace Car left at Buffalo for lack of money wherewith to take it further. In Cincinnati he had to borrow sufficient money to get his own person through.

His Belgrade party had trouble in Louisville. Two actors reported drunk on the stage at one time. One is said to have patted the star familiarly under the chin, and turning to the audience interpolated the line not found in the play of Shakespeare they were supposed to be doing: "—I've got a new mash!"

His Otto party in England is said to have been a pronounced failure.

Dion Boucicault turns his back on poor Harry, leaving him in a most sorry and lamentable condition.

There is something more than mere chance in this series of unfortunate ventures—it is due to the favor and friendship of the mortuary Ghoul.

On the other hand let us turn to a few of the many instances in which its abusive malice and spleen has brought upon the subjects success and good fortune.

Jack Rickaby's prosperity began when the Ghoul selected him as a target for its barbs of hate. Bartley Campbell never made a dollar until assailed by Hart's stool-pigeon, the once "sole and responsible." The tide of fortune turned in The Tourists' favor when the Jonah launched forth his tirades, and now the theatres can scarcely hold their audiences. To what depths the canvasser, Theodore Morris-Miller, has sunk reference to his Columbus exploit speedily shows.

Poor Sargent. It is rumored there is a movement on foot to try and organize a benefit, the proceeds of which might put him on his feet again. Harry has a good heart and many sympathizing friends who feel for him and would be willing to aid him in an effort to get rid of the incubus with which he has saddled himself. But all the wealth of the Indies could not restore him to his former position if he continues to cling to the Ghoul. Take our advice, Harry, and drop the sheet that is literally to you a winding-sheet.

THE USHER.

Appropos of Gilbert and Sullivan's last work, some of the favored ones who have been on the "Continong" call it "The Pirates of Pan-swangs." It's all right, but abominably affected, especially as the native Cornishman calls it "Penzance."

Last week the Ghoul published several false statements about Bartley Campbell. As it became a question of retraction or a suit for libel, the gang have chosen the former. Mr. Campbell's lawyer brought the scoundrels to terms.

Miss Davenport writes me that she did not refuse Bartley Campbell's play of Fairfax. She liked the piece exceedingly, but owing to other arrangements it was impossible for her to accept it. I think the character of Gladys Deane would be admirably suited to Miss Davenport's abilities, and the part is sufficiently strong for her to star in. Could she not secure it for next season?

The Count Joannes prided himself upon his quickness of repartee when occasion required the exercise of his brilliant powers.

He told me that once he was a witness for the defence in a case in Boston, where the prosecuting attorney asked him, as is customary, "I decline to answer." The attorney asked upon what ground he refused. "On the ground that we are not permitted to give evidence upon hearsay. My age was told me by my mother, and I was obliged to take her word for it. Consequently, as a matter of narration, I cannot be compelled to answer the question. For the same reason I am unable to say on oath who were my parents, where I was born, or what is my nationality." He carried his point.

Minnie Palmer found herself in the hands of the Press Philistines last week in Cincinnati. Mr. Callahan, the critic on the Commercial, is the gentleman who wrote for her, some time ago, a piece called Little Silver, that proved a failure. It is not strange, therefore, that he did not speak well of her. McCormick of the Enquirer was, unfortunately for himself and her, Miss Palmer's advance agent. In New Orleans, Mrs. Palmer (Minnie's mother, who accompanies her daughter everywhere) dispensed with his services and sent him home. Callahan and McCormick consequently wrote unfavorable notices of Miss Palmer's Boarding-School company. Mr. O'Shaughnessy of the Times, a conscientious and just critic, wrote of the performance independently. After the first three days of her engagement, the Enquirer and Commercial notices not injuring the large business at the Grand Opera House, the proprietors of the two papers interferred, and excellent notices immediately followed.

HONEY.—George Honey is suffering from a stroke of paralysis.

Manager Henderson's Experience in Operettas.

Just now theatrical matters have got themselves into a remarkable condition. It may be that peculiar departure from ancient methods which is always salutary and always reformatory; it may be a popular delusion and craze, disastrous to theatres and theatre-goers; it may be a dodge or insane venture of the managers, or it may be a dozen other things equally objectionable and ominous.

"At all events," said one interested in THE MIRROR, "if there is any bottom to it, my friend Henderson of the Standard Theatre is the man to fathom it."

That gentleman was found in the lobby of his theatre, his blue-corded ulster thrown over his arm and a look of contentment overspreading his face, making its natural ruddiness a shade warmer, and giving promise of a successful strike for information.

After some desultory talk on the general outlook, THE MIRROR representative asked: "To a gentleman of your experience and managerial capacity does it not occur that the public is capricious?"

"The longer I live," said Mr. Henderson, "the less I think I know about managing. Things which would strike me as most favorable won't go at all, while some infernal flimsy stuff of no merit whatever goes off with a hurrah. But that ain't the worst of it; lots of the flimsy stuff won't go, and so what are you going to do about it?"

"Whereabouts in the category does Toto come in?"

With an energy befitting the managerial and popular disgust of that diaphanous production, Mr. Henderson replied. "D—n Toto. It wasn't worth a rap. Besides that, it was brought out too late. I might have come off square if I could have got it in time, but the authors shilly-shallied and bungled. Whenever I asked for the piece, it was 'We ain't quite ready.' Hold on, it'll be all right, and that sort of rubbish, until the last minute."

"So you didn't make anything out of Toto?"

"I should say not. I am out of pocket \$3,000, and you can publish that as plain and as you like. Every dollar of it is paid; the last bill I paid to-day, and to the writers of the confounded fiasco. They didn't care how worthless their trash was, for they kept right on hauling out cash in the face of all my losses."

"Then I should say you didn't hanker after operettas?"

"And you are right. Every day or so some chap comes along with a bundle of manuscript and a lot of music. He says 'Op—' And that's enough for me. 'Hold on, says I, 'don't say any more. I don't want it; I won't have it, and you might as well walk as waste your time.' But, Pinafore—' Exactly. I say, 'but you haven't got Pinafore; no man ever got but one, and it will never come again.' That settles it."

"Pinafore made lots of fortunes, though?"

"That's all nonsense. I don't believe any man made money to speak of out of Pinafore, except John Duff. He did well."

"But it saved John T. Ford from bankruptcy, and report says he made a pile out of it."

"Then report don't know anything about it. John T. Ford certainly made money to start with, but he spread himself all over the country and lost all he made. And there were more companies started out in Pinafore, and 'flatted' and walked home, than with anything or any class of amusement ever invented. On the whole, Pinafore lost as much as it made."

"How is business with you now, Mr. Henderson?"

"Suits me. Last night every seat in the house was sold, and we are playing to solid money. I am going to let the public have what they want. But no more of those operettas for me."

This was an unusually long time for Mr. Henderson to be left in peaceful converse in the lobby of the Standard, and at this stage a man with business in his eye stepped up, and the informal interview was brought to a close.

THE WEEK AT THE THEATRES.

London Assurance was produced at Wallack's Monday night, with Lester Wallack and his excellent company in the cast.—There is nothing new or notable this week, a lull existing before the changes of next week. Business is good, and things look promising.—Arabian Night continues at Daly's, Tourists at Haverly's, Galley Slave at Niblo's, French Flats at the Union Square, Pirates of Penzance at the Fifth Avenue, Evangeline at the Standard, F. L. G. at the Broadway Opera House, and Fairfax at the Park.

An entire new company appears at Tony Pastor's this week. A comic local play, entitled Maloney's Visit to New York, which is produced by Josh Hart's Specialty Company from the Howard, Boston, is the leading card. Previous to the play a specialty olio is presented in which Harris and Carroll introduce their School vs. Mischief; Collier and Kelly their Agitated Anatomy; Kate Castleton her serio-comic songs; Dick Gorman his Dutch sketches; Jacques Kruger his character bits, and many others in specialty acts; the whole affair being so irresistibly funny that the great demand for seats has exceeded even Treasurer Harry Sander-son's estimate of the company's popularity.

At the Comique, the Mulligan Guard's Christmas is still being pulled to excellent business. The programme presented is productive of quite as much hilarity as the audiences can manage, and at every performance all the seats are generally occupied before the curtain is rung up. While this happy condition of affairs remains, the old favorites of the Comique stock company may be seen for some time to come in their Christmas festivities.

Theatrical Rates.

PHILADELPHIA, Jan. 6, 1880.

TO THE EDITOR OF THE MIRROR:

DEAR SIR:—Referring to your article in regard to issue of theatrical rates. A joint agreement has been entered into between the B. & O. R. R. and this company, by which the issue of all tickets at reduced rate or round-trip tickets of any kind has been discontinued between the following points: Pittsburgh and Baltimore, Pittsburgh and Washington, Pittsburgh and Philadelphia, and Pittsburgh and New York. This arrangement applies to these points only, and does not cover business to or from any other station. Very truly,

L. P. FARMER, G. P. A.

Penna. Railroad.

One of "Colonel" Morris' Capers.

Of late there have been rumors in Columbus, Ohio, and on the so-called "Col." Theo. Morris-Miller's Ohio circuit, that he was not a square man to deal with, and that things were not moving satisfactorily at the Grand Opera House at Columbus. Last Tuesday evening (8th) the "Colonel" showed his true colors, and deserves to be shown up.

Frederick Paulding appeared at the Grand as Hamlet on Monday evening, before a fair audience, and on the following evening, at the close of the second act of The Wife's Secret, Mr. Maason, stage manager, appeared before the curtain and announced that, owing to the box receipts being attached, the play would not proceed, and the audience was advised to pass out and they would probably be refunded their money at the box-office. Morris-Miller refused to disgorge, and the gathering went their ways dissatisfied.

It seems that while playing Paulding's combination on his circuit last November, the "Colonel" claims to have lost money on printing, halls, etc., which Aaron Appleton, Paulding's manager at the time, could not pay, and which Morris-Miller advanced for him.

Being dissatisfied with Appleton's management, the combination had disbanded at Newark, O., returning to New York City, where they reorganized and started out again under Frank Lawler's management. The wily "Colonel" cautiously watched his chance, and with much persuasion enticed the combination into his clutches once more, even offering them an entire week at his house. In the meantime he had sold his claim to one Parks of London, O., who was promptly on hand with Constable Johns—already having a reputation for grabbing money—to attach the receipts and baggage. This could not lawfully be done, as the "Colonel" should have looked to Appleton and not the new manager (Lawler) for satisfaction.

Mr. Paulding at once wanted to compromise, but no, the full amount, some \$300, must be paid. Rather than submit to this, Paulding concluded to cancel future engagements and remain and fight it out. This matter stood all next day. The paying public had been insulted by this fellow Morris, and the members of the combination were greatly incensed, not having even a change of clothing.

Wednesday morning a compromise was effected for \$130, which Lawler paid, and intended proceeding that night to Altoona, Pa., via Johnstown, where the cancelled dates were to be paid for, but during the Pixley performance of M'Lisa at Comstock's it was announced from the stage that Paulding would appear at that house the following Thursday night in The Fool's Revenge, which was received with applause.

Much disgust is expressed at the underhanded meanness of Morris, and it is said to say his rope is nearly run at Columbus, and soon he must seek the seclusion of his native Chillicothe. He has already played all the combinations announced for the Grand at opening of the season, with exception of Emma Abbott and Union Square co., a number of parties having cancelled. Nobody will regret to have him go, as he is overwhelmingly officious in his pompous dignity, and the "Great I Am" is perceptible in his every action.

Nearly all the managers the "Colonel" has dealt with have complained of his "methods." The Pixley party, in particular, had a big "racket" with him. Christman, and McDonough denounce him as a scoundrel. Pixley's manager contracted with Morris to furnish the illuminated printing, while he (Morris) was to supply everything else. The "Colonel" went back on his contract and supplied nothing, Pixley's manager having to get the house and street bills, supers, "props," etc.

Robson and Crane also had a "blow out" with the bogus "Colonel," and doubtless many other managers remember him in no favorable light. Mr. Mithoff, owner of the Grand, was greatly astonished, and rather than have had the disgraceful affair happen would have bought up any claim. Every one unites in saying it was a most contemptible outrage, and would like to see the burly, boorish Morris receive his just deserts.

The Variety Theatres.

The business of the past week at the variety theatres has been quite up to the average, and the programmes were generally satisfactory. Many of the managers are running melodramas of more or less merit, and one house boasts of a spectacular drama.

Manager Aberle caters to the tastes of the Hibernian in presenting a play called Ireland As It Is. The author seems to have dealt principally with the facts attending the agitation now prevalent in that much abused country, and the action unfolds a series of thrilling incidents fully adequate to satisfy the most exacting gallery god.

The Nalad Queen has fairly dazzled the eyes of the frequenters of Harry Miner's popular theatre, and thousands have attested their wonder and delight at so brilliant a spectacle. Bryant and Hoey, the musical geniuses, and John F. Sheridan and Alecia Jourdan in their Moonlight Flirtation are the new cards. A host of names follow these, which suggest an entertainment that ought to represent "for value received," and good houses will be the rule throughout the week.

A glance at the bill of the London should satisfy those who are familiar with the popular names of the vaudeville stage that Manager Donaldson is not slow to book good talent when it happens his way. For instance: William Courtright heads the bill; then follow Reynolds and Cogill, John Morris the change artist, the French Twin Sisters, Harry Bryant, Ida Morris, and a long line of variety people, "tried and true."

At the Volks, Frank Jones and Alice Montague are presenting a picture of New York life in a three-act local drama, called The Bowery Boys. It is exceedingly doubtful if any youthful representatives of that famous East-side thoroughfare ever experienced the adventures depicted by the leading characters in The Bowery Boys, but the house is full every night to see the play and the numerous other attractions offered, prominent among which are Guy Linton and Lucy Adams in their sketches; P. C. Foy, the Irish tenor; the Morrisseys in their Pretty Violets, and John McVeigh, the Ethiopian comedian.

HICKY.—Manager Hickey of Barney Macauley's company was in the city on Monday. He reports a most prosperous season thus far. He is recently from the South, where he has been gathering sweetness among the magnolia groves and honeysuckles, and it shows in his looks.

DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

any corresponding period of previous years. Mr. Stetson is one of the very few successful men in his precarious profession. He has made a large fortune from his management of theatres, and notably in his profitable directorship of the Howard Athenaeum from 1880 to 1878. In his management of the Globe he has pursued economy as well as liberality, curtailing the free lists and expenses to a just and proper limit. Mr. Stetson has, therefore, found his reward in cash as well as in glory, and his management of the Globe has entitled it to be called the most popular as well as the most beautiful theatre in the country. This week, Oliver Doud Byron makes his first appearance at this house in his play of *Across the Continent*. Kate Byron and a large company will support the star, and a large list of specialty artists appear in the concert scene that comprises, among others, Bonnie Runnells, John Pandy, Joe Banks, Jefferys Warner and Miss Dollie Banks. Across the Continent for this week only. Haverly's Minstrels Jan. 19; then the Strakosch Italian Opera.

Humpty Dumpty closed a successful week at the Park. The Spanish Students were a great success. The Students won golden opinions from press and public, and their career in this country will be a triumphant one. This week J. K. Emmet appears as Fritz in Ireland, supported by a first-class cast, including John Mackey, J. H. Ronnie, N. Carleton, W. Miller, Oliver Doud, Libbie Kline, Emily Baker, Louisa Watson, Tillie McHenry, and others. 19th, Lawrence Barrett in *York's Love*. Lotta and Booth appear soon at this establishment.

The houses at the Gaiety have been very fair during the past week, the Almayne comb. meeting with much favor. The play of *Fate* exhibits evidences that its author might produce a much better play of its peculiar class. The plot of this piece is in the main not impossible, nor even too improbable. Such a succession and connection of events in everyday life, with some trifling exceptions, might be, which is sufficient for the dramatist's purpose. Society will certainly not be impressed by the play, nor will the public learn any new truth or receive any moral instruction or lesson from it. Its best points are in its well arranged and effective situations. One cannot call it a bad play, but it is a stupid one. The public are more willing to rush after a new play, and if Mr. Campbell will take *Fate* and work it up a little, something good can be made out of it. Authors in want of text, managers in want of plays, and actors in want of parts were never more numerous. Regarding the acting by the company, but little fault can be found, as it is composed of excellent actors and actresses. Nard Almayne is a lady of superior attractions. Her general carriage is the personification of grace, and the lovely, expressive eyes with which nature has endowed her, are effective in disarming criticism and awakening a sympathetic feeling. The character of Helen Farraday requires a more mature and experienced actress than Miss Almayne at present. It is too much for her, as her delivery and gesture are amateurish, but time, and study will overcome these defects. Miss Almayne has certainly a grand opportunity to advance herself, as she has all the requisites for success. E. F. Thorne, as Frank Farraday, did some excellent acting, and his business in the fourth act was a gem in its way, and deserving of the applause it received. Ida Jeffreys gave a fine portrait of Juno Temple. All her points were well studied and carefully rendered. The dresses worn by Miss Jeffreys were very beautiful and in good taste. Carlotta Evelyn (a Boston girl) is a very charming actress, and played the part of Sally in a conscientious manner. O. H. Barr had a good opportunity to show of what material he is made, and as Paulding won rounds of applause for his careful and fine acting. W. Davidge, Jr. foolishly attempted to imitate Stuart Robinson in voice and manner, consequently criticism is useless. Louis Mestayer, Nelson Decker, George Robinson and Mrs. Maeder were all good, and received due appreciation from the audience. *Fate* will be repeated all this week. Jan. 19, Neil Burgess as Widow Bedott, for the first time in Boston.

The Howard Athenaeum has its usual share of patronage, the house being well-filled at every performance. This week a new departure is taken of presenting the California Minstrels, a co. of thirty-five performers, headed by Cool Burgess. Among the members are Wm. Henry Rice, Harry Bennett, John Henshaw, Ned Wambold, Alf. Lawton, the Crimmins Bros., Walter Mack, Ben Cotton, J. M. Norcross, Frank Campbell, etc., and a brass band and orchestra under the direction of A. Van Dusen. The regular Howard co. have taken the road for a short season.

The cheap prices of admission at the Boylston Museum tend to crowd the place both day and night. This week a variety bill is announced. Among the engagements are: The Eccentric Four (Perry, McGrew, Curdy and Hughes), J. D. Roome, Harry Wondron, Young Ajax, Tom English, Favor and Shields, Billy Cameron, Lillie Wood, Emma Marden, and a great many others.

Items: The Spanish Students made their last appearance at the Park Theatre on Sunday evening. The theatre was filled with an immense audience. The Students never appeared to better advantage. Their playing even exceeded their previous efforts. During the evening their leader, Senor Martin, was presented by the Spanish Consul with a laurel wreath bound with the Spanish colors. Mathilde Phillips and Isabel Stone were also highly successful. The Siege of Paris building has been handsomely fitted up, and opened on Monday evening with Murray & Stickney's Circus. Among the engagements are Robert Stickney, Sam Stickney, Emma Stickney, Charles Fish, Walter Aymar, Miss Lottie, Jennie Turnour, Willie Aymar and Charles Emry. Frederick Clay was in the city last week, looking for a theatre to produce *The Princess Toto*, which will probably be brought out here in March. Mr. and Mrs. John Clayton are at present in Boston. Amy Ames and Nellie Cowper go out with the Ruby St. Clair comb. Mr. and Mrs. W. J. Florence will play at the Park Theatre in March. The Olympic Quartette at the Boylston Museum are meeting with great favor. The selections are always good, while their singing is truly admirable. The Elks benefit at the Boston Theatre on Thursday afternoon was a great success. The theatre was crowded to suffocation, over \$3,000 being taken at the box-office. Mile. Valeria, Co. Burgess, Harris and Carroll, Tom Keene, and the Harbert Bros. appeared to be the favorites of the day.

SALEM. Mechanic Hall: Moulton & Stevenson's Juvenile Humpty Dumpty party gave its first performance in this city 7th, to a large house. Eddie Smith, as Clown, scored an immediate success. The specialty performers, Tom Fallon, W. C. Freeman and others, were good. They repeated the performance 10th, to fair business. Manager Moulton has not yet laid out his route. Harry Bloodgood's Minstrels did a fair business 8th. Their performance was good, although all the principal artists had severe colds. Seth C. Bennett of this city has organized an English Opera co., and will give *The Bells of Corneville* here 12th, 13th, 14th and 15th. Its members are L. H. Eddy, O. E. Skiff, C. F. Gardner, C. L. Smith, J. W. Armstrong, Anna Liebach, Minnie Smith and Nettie Reade. Abbey's Humpty Dumpty party is billed for 19th, and Alice Oates for 27th.

LOWELL. Music Hall: 2d, Victoria Loftus Blondes, to a full house. Huntington Hall: 7th, the fifth entertainment in the M. M. L. Association, by the Harvard Pi Etas, was a complete success. 8th, the Fairburn Family, to fair audience. 10th, Hooley and Emerson's Minstrels. Items: Haverly's agent has been in town arranging dates for his several enterprises. Yankee Locke's funeral was attended by a large number of professionals. Among the floral tributes was a huge basket of roses from Messrs. Simons & Emery, lessors of Music Hall.

SPRINGFIELD. Mary Anderson in *Evadne* 6th to fine business. Miss Anderson acted finely. Den Thompson in *Joshua Whitcomb* 9th to packed house. Coming: Fisk Jubilee Singers, 14th; George Edgar and Joseph Wheelock in *Othello* 15th; Strategists 19th; Abbey's Humpty Dumpty 24th. Theatre Comique: Reopened 8th and has done good business all the week. Troupe good. New faces: Ella Edna and Nellie Thorne. Next week: Jessie Warner, club-swinging; Tom Hodges, Winetta Craven, Henriette and Tom Murray and Fayette Welch, Minnie and Harry Wood and Ned West have been engaged for the season.

BRIDGEPORT. Alice Oates, 7th, was not greeted by as large an audience as one would suppose, seeing it was her first appearance in this city after a lapse of five years. Little Duke was given, with Oates in the title role, and she sung and acted with her usual dash and spirit. 8th, Pat Rooney's comb., to a good house. As a whole, it is the best variety troupe that ever visited this city. They will probably return later in the season. 14th, Strategists; 20th, Richmond & Von Boyle in *Our Candidate*; 21st, Criterion Comedy co. in *Frecks*; 22d, *Our Girls*; 23d, Mary Anderson; 29th, Abbey & Hickey's Pantomime.

TAUNTON. Pinafore by local talent 6th, 7th, 8th, 9th and 10th, to crowded houses each night. At the closing performance Miss Cora Dyer (Josephine), Miss Lillie Cutler (Little Buttercup) and Miss Carrie Cutler (Hebe) were each presented with a gold watch, and Mr. A. B. French (Director) with a costly French clock.

Bloodgood's Minstrels appear Jan. 14, and Jarrett's New York Comedy co. are booked for the 30th.

GLOUCESTER. The Juvenile Comedy co. 5th, made a very pretty appearance in their charming little entertainment. The Magic Slipper. Pat Rooney 27th. John S. Moulton last of January, and April 1 and 5. Buffalo Bill March 30.

LYNN. Music Hall: No shows the past week. Harts the Magician will put in a week, beginning 12th. Abbey's Humpty Dumpty party will be here 20th, and Alice Oates 26th.

HAVENHILL. The Boston Pleasure Party did not appear as announced. Cause not known. 14th, Pi Eta Society in *Chums and Fra Diavolo*. 19th, Harry Bloodgood's Minstrels.

New Jersey. NEWARK. Grand Opera House: On the 6th, Parnell, the Irish Agitator, had an audience which, in point of numbers, would have gladdened the eye and warmed the heart of the most grasping manager. Deacon Gorman would have wept tears of pious jealousy. Manager Gray was noticed with paper and pencil making an estimate of what the financial results would have been at admission, 75 cents, reserved seats \$1. As I approached him he put the paper in his overcoat-pocket, and softly whistled—"Castles in the Air." 13th and 14th, Mahn's Fatinitza co. Feb. 9, Doctor of Alcantara; W. J. Hill, Carlos; Hattie Robinson, Intz; Minnie Robst, Lucrezia, and Julia Mertz, Isabella.

Newark Opera House: 6th and 7th, Clinton Hall's Strategists, to fair business. The name of Emily Delmar appeared upon the programme for the part of Nellie Howard, but the part was played by Alice Brookes, who lacks many of the qualifications for the part evinced by Ada Monk. F. S. Meredith played the Rev. Wildman, the part formerly played by J. F. Hearne. Rest of cast same as before. 12th, Barlow, Wilson, Primrose & West's Minstrels. 15th, Neil Burgess' Widow Bedott.

Waldmann's: 12th, every evening and Wednesday and Saturday matinees. Ned Werner and Maud Stanley. Crossley and Elder, the Webster Brothers, Frankie Johnson, Harrison Sisters, Florence May, Minnie Oscar Gray, supported by William T. Stephens and the three dramatic dogs, Romeo, Zip and Hero, in Jack Sheppard and His Dogs.

PATERSON. The Criterion Comedy co. in *Frecks* 3d, to moderate business. The play was excellent, Mr. Mackay and Miss Sylvester deserving special note. The Strategists 5th, to an appreciative audience. The co. gave satisfaction. Two Orphans booked for 17th; Col. Sinn's co. in *Our Girls* 20th; Mary Anderson 24th; Nick Roberts' Humpty Dumpty co. expected 29th; Haverly's Mastodon Minstrels coming, date not yet fixed.

MAINE. BIDEFORD. Harry Bloodgood's Minstrels 6th, to full house. The Big Four acquitted themselves finely. Bloodgood was the cynosure of all eyes, of course. They return in April. Booked: Emerson's Megatherians, under Manager Smith of Fall River, 16th; Bennett's Boston English Opera co., in *Bells of Corneville*, 24th, with matinee; Pat Rooney comb. 30th; Alice Oates Opera co. 31st. Items: Master Frank Maguire, known to the profession as "Ajax," is visiting his mother here. Mr. Jellison, our popular stationer, reports, an increased sale of the NEW YORK MIRROR.

New Hampshire. PORTSMOUTH. Nothing this week. 12th, Emerson's Megatherians; 26th, Pat Rooney's comb.; 29th,

Alice Oates Comic Opera co. A State Musical Convention is to commence here Feb. 5.

MANCHESTER. Sol Smith Russell and W. T. Adams will give an entire entertainment 27th. Abbey & Hickey's Humpty Dumpty co., booked for 22d, have cancelled. Messrs. Quimby and Smith have received the plan for their new opera house, and will commence building early in the Spring. Smyth's Opera House is to be re-modeled before the next Fall season. G. E. Merrill and F. W. McAllister of this city have joined the Boston Opera co., for a season of two months.

Pennsylvania. PHILADELPHIA.

Walnut: Enchantment, under the supervision of the Kiraly Bros., was produced Monday evening. It is placed upon the stage with the same scenery, costumes, ballets and paraphernalia used at Niblo's, New York. The cast is different, but we have the same premiere danseuses and incidental specialties. It will have a three weeks' run.

Arch: Will Gillette in his new comedy, *The Professor*. He is ably supported by George Cayvan and a good co. The piece is certain to draw full houses the entire week. 19th, the original Fatinitza co.

Chestnut: Third week of Dr. Clyde, which is still in the full tide of success. Park: Second and last week of Lawrence Barrett in *York's Love*, which is drawing fair audiences daily. 19th, J. K. Emmet in *Fritz in Ireland*.

Broad: Barney Macauley and co. opened for a short season on Monday in *A Messenger from Jarvis* Section. He will undoubtedly draw full houses, as he is well remembered by those who witnessed his admirable performance last season.

Wood's: Florence Richmond in *The Hunchback and Ingomar*. At the matinee Dora is given. Since the reduction in prices there is an increase in attendance.

New National: The K. H. S.'s comb. opened for one week on Monday. It comprises the following stars of the variety stage: Emerson, Clark and Daly Bros.; Murphy and Mack, Cardello and Victorello, Charles and Ella Jerome, Parker Sisters, Emma Bretto and John O. Hall. These traveling combinations always draw crowded houses, and this one will be no exception to the rule. 19th, Milton Nobles.

Eleventh Street Opera House: Usual crowds; impossible to accommodate all who want to see the minstrels. Grand Central: Frank Melrose, Harry LaRoe, Arnold Bros., Pauline Batcheller and Vivio Ferrand are the new arrivals. Business has been good. Standard: Nellie Montrose, Dollie Davenport and Master Rice are the only new faces. Poor business. Miller's: Ned Boyd and Sarsfield, Edwards and Gaylor, Morris Bros., Leland Sisters, Ada Lannier and Alice Murray. Best business of all the variety theatres. Alhambra: Morgan and Mullen, Billy Maloney and Mabel Gray the only arrivals. Fair business.

Items: As Mr. Goodwin's lease of the Walnut will soon expire, Mr. Clarke, the owner, is advertising for proposals. Jonathan Jinks, the humorist, receives a benefit at the Walnut after Feb. 5. Mr. Bennett, purchaser of the Standard, has given Robert Fox three months' notice (in accordance with our law) to vacate the theatre, which expires in March. Fox speaks of having the sale set aside.

PITTSBURG. Opera House: Large and well-pleased audiences greeted the Weathersby-Goodwin Frolics during the past week. One would scarcely recognize in Goodwin the once rather insignificant Capt. Diederick of the Evangeline party, so marked has been his improvement since severing his connection with that organization. He is now literally a whole show in himself. Eliza Weathersby looks wan and weary, and is evidently in need of rest. She was attacked with spasms night of 7th, and was unable to appear, her part being filled by Ella Mayer. Venie Clancy looks, sings, and acts as charmingly as ever. She is quite an acquisition to the party. Jennie Weathersby, as the "Fairy," kept the audience in a constant uproar, while Raymond Holmes and Charles Bowser memoritously filled the parts allotted to them. Altogether, Hobbies was one of the best things presented this season. 12th, Mrs. G. C. Howard's Uncle Tom co. 19th, Minnie Palmer's Boarding-School. 26th, Lotta.

Library Hall: Closed during the past week. 12th, 13th, 14th and 17th, Hyer Sisters (colored) comb.

Trimble's Standard: Business has been uniformly good. The Kelly & Haley comb. open 12th, with the following specialty people: Kelley and Haley, O'Brien Brothers, Addie O'Brien, Gorman and Gallagher, Annie Kelley, Kelley and O'Brien, Annie Cushman, John Manning, Jennie Southern, DeVos Sisters, Carrie La Font and Mackey and Barron.

Concert Garden: Business has averaged good since the opening. For week beginning 12th: Little Venus, slack-wire performer; Fernando Fleury, vocalist; the Shearers, Irish sketches; the Nelsons, Irish melodies; May Vernon, serio-comic; Holt Sisters in operatic duos, and Charles Benedict.

Williams' Academy: Large audiences nightly assembled during past week. Manager Williams' endeavors are heartily appreciated in this community. Opening 12th; Bingham the ventriloquist; Morris and Green, Jessie Merton, Tom Harper, Maude Leigh, William A. Huntley and Harry Clark. Continuing are: The Clipper Quartette, Campbell, Ward, McIntyre and Heywood, and Roussella's Burlesque troupe and Minstrels.

Items: Pete Connor, variety performer, became a member of Murphy's band, and signed the temperance pledge 5th. The feature of the Elks entertainment, night of the 4th, was the singing of the Clipper Quartette. They are a big card. John Ellsler's youngest son, Willie, is reported as lying dangerously ill at Cleveland. Raymond Holmes of the Frolics co. is a Pittsburgher. After the first performance of Hobbies, 5th, Nat Goodwin, for some unforeseen reason ("one of those things no fellow can figure out"), had a severe attack of the "blues," and sent word to the male members of his co. to join him at his hotel. Judging from reports of the meeting (which adjourned in the "wee sma' hours"), the "blues" were effectually dispelled. Nathan, my boy, THE MIRROR men are everywhere. Harry Ellsler looks worn and haggard. He really works very hard. Harry, a short respite from your arduous duties, and a New York MIRROR for leisure hours, would be quite effective in bringing back your old-time rosy looks. Theatrical full dress parties are becoming quite fashionable in this city. The invited guests assemble at the host's residence about 8 o'clock, where theatre tickets are furnished the entire party. After the performance they return, and the remainder of evening is spent in dancing and other social the

amusements, and thus the manager has a "boom."—Walter Davis of the Opera House, after a severe illness, is again at his post. Walter is the handsome man of the house.—W. W. Edgar has the thanks of THE MIRROR man for courtesies extended him.—Gott-hold's Octoroon party is due here Feb. 10.—The late correspondent of the Philadelphia Man-up-a-tree-box resigned Jan. 1 in disgust. A dark-eyed youth with a yearning look succeeds him.

THE MIRROR can be obtained at W. W. Edgar's, 77 Fifth Avenue.

BRADFORD. Wagner's Opera House: Milton Nobles played to big house, 9th; Kate Claxton comb. gave two performances 10th. Double Marriage at the matinee drew well. Evening, The Two Orphans; house packed; receipts about \$700. Mme. Bernard joined the Claxton comb. 10th, appearing as Madame Frochard in *The Two Orphans*.

Theatre Comique: Biz has been good. 12th, Kearney and Powers, Irish team; Mons. Henrico, French contortionist; Walter Phenix, specialty artist; May Walters, serio-comic. Re-engaged: The Lynn Sisters, Nellie Bland, Mamie Wallace and Shirley and Byrne. Joe Mealey has been engaged as stage manager for the season. Joe is a good 'un.

Academy of Music: Kelly & Haley's comb. closed 10th. Business has been bad. Now closed.

READING. Academy: 8th, Watson, Ellis & Kernell's Star comb. gave a good show, to big paying business. Booked: Jan. 12, Oofy Gooft in *Under the Gaslight*; 14th, Harley Merry's Argonauts of '49; 16th, Milton Nobles; 17th, return of Mahn's Fatinitza co.; 19th, B. W., P. & W. Minstrels; 23d, the Commercial Traveller.

Opera House: 9th, Richmond & Von Boyle's Comedy co. played *Our Candidate* to a fair house, and repeated 10th, to big business. Mr. Richmond, as Hon. Joseph Grimwig, was excellent, and Mr. Von Boyle's make-up of the Chinaman was fine.

LANCASTER. Rial & Draper's Uncle Tom drew a full house 3d; the co. is a fair one. 6th, a variety co. of a half-dozen stars, including Watson and Ellis, the Kernells and Miss Bateman, gave a good show to only a fair house. This co. is a good one and deserves patronage. 5th, Kate Claxton and Charles Stevenson in *The Double Marriage*, business good. Mahn's Opera co. appears in *Fatinitza* 15th. Prof. Lippott, magician, 16th. Gott-hold's Octoroon 17th.

HARRISBURG. Opera House: The Danites 3d, to good business. Kate Claxton in *Double Marriage* drew a fair house 6th. Frederick Paulding in *Hamlet* and *Fool's Revenge* 12th and 13th. Gott-hold's co. in *The Octoroon* Jan. 16. Item: Joseph Muckenmann, known on the stage as Joseph Mortimer, and the late proprietor of a variety theatre in Philadelphia, and at one time an actor, died at the Insane Hospital, this city, last Tuesday.

KANTON. Opera House: Richmond and Von Boyle in *Our Candidate* 7th, to a good-sized and highly delighted audience. Harry Richmond leaves a most flattering impression upon the minds of our theatre goers. The Gott-hold Octoroon comb., with the Old Dominion Jubilee Singers, is billed for 13th. The bill boards have seldom bloomed in such gorgeousness of design and color. Oofy Gooft is booked for 16th in *Under the Gaslight*.

Opera House: Boston Ideal Opera co. 8th in *Fatinitza* to very large business. John T. Hinds and New York co. in *Shaughan* 10th, to fair house. Very bad co. Disbanded here. Hinds goes to New York, and the co. scatter. Kate Claxton 12th, has cancelled. Haverly's Juvenile Pinafore co. is billed for 17th. John A. Stevens in *Unknown* 24th.

WILKESBARRE. Richmond & Von Boyle 3d, in *Our Candidate*, to a good house. 7th, Kate Claxton in *Double Marriage*, to very large business, the house being packed. 10th, Watson, Ellis & Kernell's comb., to fair business. Booked: Milton Nobles 14th, Gus Phillips' comb. 21st.

POTTSVILLE. Academy: An audience of three or four hundred people assembled on the 8th to see the Richmond and Von Boyle co. in *Our Candidate*.

CITY HALL: Lew Simmons' Minstrels 3d, to a slim house. Audience delighted. 9th, Rial & Draper's Uncle Tom to \$175. Tennesseeans 14th.

DANVILLE. Opera House: Watson, Ellis & Kernell comb. extensively billed for 14th, under management of J. D. Mishler; Oofy Gooft, 22d; Argonauts of '49, 24th.

Booked: Academy, 15th, Watson, Ellis & Kernell's comb. No amusements this week.

DELAWARE. Grand Opera House: 5th, Watson, Ellis & Kernell comb. Good house; variety performance and first-class of its kind. 12th, The Octoroon, by the Gott-hold comb. and Old Dominion Jubilee Singers. 13th, Argonauts of '49, by Harley Merry. 16th, Barlow, Wilson, Primrose & West's Minstrels. 17th, Milton Nobles.

Tennessee. CHATTANOOGA. Coming: Robson and Crane, 15th; Duprez & Benedict's Minstrels, 16th, and Robinson's Minstrels 22d.

CHATTANOOGA. Robson and Crane 15th, in *Our Bachelors*; Duprez & Benedict's Minstrels, 15th; Kate Thayer Concert co. 5th, to a full house.

MARYLAND. BALTIMORE.

Academy: The Welcome Concert, to Arthur Sullivan the 8th was a great success. Mr. Sullivan directed the concert and orchestra. The entertainment was under the management of Willard G. Day, who deserves great credit for the success of his undertaking. After the performance Mr. Sullivan was entertained by the Maryland Club. This week the Strakosch Opera co. appear in *Norma*, *Carmen*, *Huguenots*, *Lucrezia*, *Mignon*, *Lucia* and *Puritan*.

Holiday: Lotta has been drawing immense houses this week, appearing in *The Little Detective*, and on Friday evening in *La Cigale*. She did not perform at the Wednesday matinee, when the excellent co. supporting her appeared in the farce, *Father and Son*, and the comedy, *Two Sisters*; nor on Saturday evening, when Aurora Floyd and Little Toddlekins was given. On that evening she was entertained by the Wednesday Club. She remains this week. Zip and Musette are to be given. 19th, Sothern.

Ford's: The Black Crook was produced in excellent style. A great deal of the scenery is very beautiful, notably the view in the Hart's Mountains, the Blue Grotto, the Grand Staircase and the Transformation Scene at the end. Business has been first-rate, and the performance will be continued this week. The Bowers-Thompson comb. to follow. Arthur Sullivan witnessed the piece on Wednesday. Ford's Opera co. have commenced to rehearse the new opera, *The Pirates*.

Central: Business excellent. This week, Rose Goodall in *Prairie Flower*; Robert Aubrey and Felix Maurer, Carrie Howard, Charles Diamond, Minnie Gough. Front: Business good. This week, Jennie Hughes in *French Spy*; also variety.

District of Columbia. WASHINGTON.

National Theatre: Strakosch gave us a grand round of Italian Opera last week, with a large and remarkably good co. and reasonable prices. The houses were large, notwithstanding the fact that it rained nearly all the time, and there was an unusually large number of balls and private entertainments. Monday night *Puritan* was given, with Mile. La Blanche, Lazzarini, Castelmarty and Storti; Tuesday night, Mile. Teresina Singer was very fine as Norma, and was well supported by Signor Petrovich, Mons. Castelmarty and Mile. Valerga. Wednesday night that fine artiste and beautiful woman, Anna de Belocca, appeared as Carmen, and pleased a crowded house. Signer Storti was splendid as Escamillo. This artist did a good deal of work during the week, appearing in five operas, and became a great favorite. Thursday, Huguenots was given finely with Singer, Litta, Petrovich, Storti, and Castelmarty. Friday night, Miss Litta in her finest role Lucia. Saturday matinee, *Travatore*. Mile. Singer being indisposed, Mile. Valerga sang the part of Leonora very acceptably. Petrovich sang well and looked very handsome as Manrico. Belocca was fine as Azucena. Saturday night closed a most brilliant season with *La Blanche* as Marguerite in *Faust*. They are in Baltimore this week, then in New York. This week, Sothern; 19th, Lotta.

Ford's: Gott-hold's Octoroon co. last week, to fair houses. This week the Richmond and Von Boyle comb. in *Our Candidate*. 19th, Kernal's Black Crook.

Theatre Comique: This week, the Leonsa Bros. and their dog Tiger in their drama, *Rupert's Dog*; the great four, Williams, Edwards, Miles and Daly; A. W. Finson, Neil Smith and his trained dogs; Prof. Steen and Mile. Addie, the Draytons, the Burgesses, Aldine and regular co.

LYNCHBURG. Opera House: Barney Macauley in *Messenger from Jarvis* Section 5th, to one of the best-pleased audiences of the season. When Uncle Dan'l comes here again he will get a packed house. Route: Richmond, 10th, and to Philadelphia. 14th, Bowers-Thompson comb. Item: Reserved seats for Jefferson indicate largest audience ever in Opera House.

North Carolina. CHARLOTTE. Barney Macauley as Uncle Dan'l 8th, to a crowded house. He was well supported, and deserves the success he has achieved in the South. Items: Indications are that the Bowers-Thompson comb., 13th, will be greeted by a full house. Fanny Davenport 16th, and Tony Denier's Humpty Dumpty 22d. Nothing now booked for February.

CHARLESTON. Macauley played two nights to large and delighted audiences. The dramatic hit of the season. We hope to see him and his co. next year. Bowers-Thompson comb. this week, playing to fair business, but not commensurate with the quality of the acting, which is superb. Next week, 12th and 13th, Tony Denier in Humpty Dumpty. Rest of week, John McCullough. Buffalo Bill 19th and 20th.

South Carolina. COLUMBIA. Opera House: Barney Macauley 7th, to good business, in *The Messenger from Jarvis* section, with the best support that has been here this season. The Bowers-Thompson comb. billed for 12th. Tony Denier 14th.

GEORGIA. COLUMBIA. Agnes Herndon, is booked for 12th and 13th. Tony Denier's Humpty Dumpty played to a full house 7th.

MACON. Our city having had a dearth of popular amusement, our boards are at last to be thrown open to public desire. 9th, Humpty Dumpty is the programme, with the favorite clown, Grimaldi Adams, at the head. We bespeak a crowded house.

SAVANNAH. Bowers-Thompson comb. 5th and 6th, to a house densely packed. Their performance was really the dramatic treat of the season. Agnes Herndon comb. 7th and 8th, to fair houses. Miss H. proved herself to be an actress of great ability. Tony Denier's Humpty Dumpty 9th, and will doubtless draw good house.

ATLANTA. Bowers-Thompson comb. closed a successful engagement Jan. 1 at DeGives'. Buffalo Bill and band of real Indians opened 8th to \$980; largest here this season. 9th and 10th, matinee, in the same play, *Knights of the Plain*, 10th, evening, will be given May Cody. John T. Raymond 12th and 13th. The Midgits will open one week's engagement at Concordia Hall 12th.

Alabama. MOBILE. John T. Raymond 5th, in *Woolferts Roost*, to the largest and most brilliant house of the season, or of many seasons indeed. Every box and every seat was sold, and standing-room at a premium. The performance made a hit, as far as the acting went; but the play was not a success in itself. "Genial John," as they call him here, was warmly welcomed and got several recalls. 6th, Sellers was played to another very large house, and went immensely. Affie Weaver astonished the audience in the murder scene, and got a double recall and "bookays." The Col. Sedley of Mr. Holland was not well done, but the rest of the cast was very satisfactory.

Raymond did a graceful thing to his old friends in his old home by presenting a box for each night to the Catholic Orphans Fair, held on New Year's Day. They were raffled for \$30, and John T. has scored another hit-up above.

Bessie Darling opened Thursday night in *The Honeycomb*, to a light house. 9th, Lady of Lyons drew a much larger house. 10th, Honeycomb, matinee, and Macbeth, night, closes Darling's engagements. 1

also hear it whispered that it closes her season, the party returning to New York. Fanny Davenport, booked for 12th, has changed her date to 19th. Agnes Herndon, also booked for 15th, 16th and 17th, is suddenly announced as cancelled. Reason not given by management, but I hear she comes later. She is a great favorite here, and could fill the theatre.

LOUISIANA.

Fanny Davenport is playing the largest dramatic engagement, in point of attendance and respectability, that any legitimate dramatic artist has had in this city for many years. The Academy is literally crowded at each entertainment with the elite and fashion of the city. Next week she presents *Divorce*, *Cymbeline* and *Leah*. Large advance sales are already made for the entire week. Maurice Gran's Opera Co. failed to connect and did not open at Hall's Opera House until Wednesday, the 7th. They opened at the matinee, which, considering that the admission is only half of the evening prices, is very bad judgment and to a certain extent killed the "boom" of a "first-night." So far this co. has not met with the success expected by the management. The increase in price works against them. Good judges of opera say that Capoul has let down, through the fatigue of travel. Jos. Murphy and his dramatic co. open at the Academy 18th. The Gilbert Sisters, it is said, come to the St. Charles for a week, opening 18th. A leg show from one of the divas of Cincinnati will open at the Globe next week. Miss Davenport and her co. go East via the Atlantic cities.

TEXAS.

Tremont Opera House: Dec. 22, Fanny Davenport and co. in *As You Like It* Monday night, to fair house; Tuesday, *Divorce*; Wednesday, fair house; Thursday matinee, *Divorce*, to big house; Thursday, *Pique*, to a very fair house indeed; Friday, *Pique*, repeated by general request, to a good house; Saturday matinee, *London Assurance*. Jan. 5, Salsbury's Troubadours, for four nights and matinee.

Grand Central: Playing to good houses. London: Good houses.

NEVADA.

Piper's: Dec. 22 and 23, Carlotta Patti. Second evening to light house.

CALIFORNIA.

[Our San Francisco letter came as we were about going to press, and is, consequently, condensed.]

Jan. 4.—California: The Seven Sisters ran through the week to good business, and was withdrawn last evening. To-morrow and during week will be presented Gilbert's *Pygmalion* and *Galatea*. Rose Osborn will appear as *Galatea* and George D. Chaplin as *Pygmalion*.

Baldwin: The New Babylon has run two weeks to the best business that this house has had for a long time. It will be withdrawn this evening, and to-morrow Gilbert's *Palace of Truth* will be presented in grand style. Clara Morris is on her way out here, and will shortly appear at this house.

Bush: Blue Beard ran nearly two weeks. The sword combat between Miss Rose and Mr. Reed was very fine. The music all through the piece is new and well rendered by the full co. It will be withdrawn this evening, and to-morrow will be presented Byron's burlesque, entitled *The Bohemian Gyrl*. The co. close week of 12th, 19th, Melville English Opera Co. The opera of *Carmen* will be the first produced, and will be given in the grandest style.

Standard: Business has been simply immense ever since Mr. Hermann commenced his engagement. He remains another week.

Grand Opera House: The debut of Carlotta Patti to-morrow will be an event of the season.

Bella Union: The Nymph of Lurleyburg; or, the Knight and the Naiads has filled this cozy little theatre to overflowing during the past week. It will be withdrawn this evening, and to-morrow the drama of *Don Caesar de Bazan* will be revived. Good olio.

Adelphi: Mephistopheles and Queen of Snow has made a decided hit: crowded houses. Mollie Williams, Ida May, Nera Vernon and Jessie Le Saur are the leaders, and all are fine singers. This piece will run through another week. Mollie Williams has just closed a very successful season of twelve weeks, and has been re-engaged for twelve weeks more. 12th, *The Female Detective*. Items: Wilhelmj will arrive shortly. Pinafore is still running to crowded houses at the Tivoli Gardens. The Juvenile Pinafore troupe, with Millie Christine and the Midgits, have been doing a very good business at Dashaway Hall during the past two weeks.

CANADA.

The C. L. Davis party as previously announced held forth 5th and 6th in Alvin Joslyn. On first night the house was packed, but on second there was a large falling off. Irving's Jackits-Chy Japanese are billed for matinee and night 17th. E. A. McDowell's Vaudeville co. is meeting with success in doing all the principal towns in Ontario. Dates: Napanee 12th, 13th and 14th; Brockville 15th, 16th and 17th; Perth 18th, 19th, 20th and 21st; Ottawa 22d and 23d. Holman Opera Co. are also doing a local campaign. They open the new house at Morrisburg 12th and 13th.

TORONTO.

Royal Opera House: Lucien Barnes' Revellers held forth all last week to small business. The performance is a very tame one throughout. This week, C. L. Davis in Alvin Joslyn. Items: The work of rebuilding the Grand Opera House is far ahead of time, what with the very favorable weather and the large force of 329 workmen; the roof is being raised, plastering and lathing is going on inside, the fly galleries are erected, and it is now safe enough to say that Miss Neilson will be able to fill her engagement there on Feb. 9.

LONDON.

Holman Opera House: Lucien Barnes' Revellers 12th and 13th. Mechanics' Hall: The stock closed a successful week 10th, in *The Streets of New York*. Nick of the Woods 12th. Items: The Standard Opera Co. cancelled 7th and 8th at Opera House. Holman Opera Co. is doing a good business in Eastern Canada. It is expected that they will have completed arrangements to produce *The Pirates of Penzance* on their return to this city in a few weeks.

MONTREAL.

This past week has been very dull. It is very much to be regretted that so many vacant dates occur in this city, as good co. can always do at least moderately well. Next week, the Holman Opera troupe, and as they are favorites here they are calculated to do well.

HAMILTON. Nothing to report this week. 15th and 16th, Alvin Joslyn Comedy co.

NOVA SCOTIA.

HALIFAX. Harry Lindley's season at the Academy closes with his benefit 8th. The co. performs in St. John, N. B. Is there any law prohibiting Pinafore gags on the stage? If there is, won't you kindly agitate its enforcement?

A Plea for Bernhardt.

NEW YORK, Jan. 4, 1880.

DEAR SIR:—You will kindly be lenient to errors a Frenchman may make in writing English. I wish to answer the following from your paper:

Thus the Argonaut: "The Brooklyn Union says Sara Bernhardt has been convinced that her repertoire of four children and no husband would not be popular in America. True—what she would need here would be four husbands and no children."

I have been intimately acquainted with Mlle. Bernhardt for the past sixteen years. I took my last dinner in France with her just four months since. The lady has but one child (a boy of twelve), son of the Duke D'A—. She never had but that one child, and does not intend having any more. As she once said to me: "J'ai fini de faire des marionnettes. Un c'est déjà trop." This was only four months ago. She cannot have had three since then. True, she is not an angel of virtue, but she is not as bad as the American press would seem to make her. Very truly yours,

JULES DE MONTEARD.

LOTTA.—Miss Crabtree has been again obliged to deny a would-be husband. She also repudiates the statement that she is forty-five.

WILLIAMS.—Easter Monday will signalize the return to the stage of Mrs. Barney Williams. The report that this once favorite actress has been financially embarrassed is without foundation.

W. C. Mitchell, late manager of the Olympic Theatre, Chicago, will be interested with M. B. Leavitt in the grand burlesque company to be brought from Europe by the latter. They have banked \$5,000 each as a starter.

DETROIT.—Adelaide Detchon, leading juvenile lady at the Boston Theatre, is one of the handsomest ladies in the profession. She is very young, this being only her third season on the stage; and being ambitious, she will be one of the lights of the drama before many years.

CREEL.—While Miss Davenport was in Dallas, Texas, a scene-shifter was pointed out to her as one of the notorious James brothers. But her calmness was restored when informed that he had shot a man for a week. Miss D. didn't find as much "Arkansas etiquette" in Texas as she had been led to expect.

FAIRLAMB.—Remington Fairlamb, the composer of the opera of *Valerie*, and other meritorious works, has removed from Washington to Elizabeth, N. J., dividing his time between that city and New York. As a teacher of vocal music he has few equals in this country.

STANDARD THEATRE. Broadway and 33d Street. WILLIAM HENDERSON, Prop'r and Manager.

Positively last week of

RICE'S EVANGELINE COMBINATION

in

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

EVANGELINE EVANGELINE

ABBEY'S PARK THEATRE. Broadway and 23d Street. Lessee and Manager, Mr. HENRY E. ABBEY.

Third Week and Continued Success of

Mr. BARTLEY CAMPBELL'S

New American Comedy Drama,

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

FAIRFAX FAIRFAX FAIRFAX

C. RANDOLPH GARDINER, MANAGERS' AGENT.

No. 12 UNION SQUARE (N. Y. MIRROR BUILDING), NEW YORK CITY.

Handling and controlling more leading attractions than all other Dramatic Agents in the world combined.

MISS BESSIE DARLING, LOUIS ALDRICH and CHARLES FARLOE in MY PARTNER, BURGESS & LOCKE. JOHN P. SMITH'S TOURISTS. FRAYNE & TIFFANY.

CHAS. L. DAVIS in Alvin Joslyn. AGNES HENDON. The four colossal attractions managed and owned by J. H. HAVERLY. DENMAN THOMPSON, under the management of J. M. HILL. BARNEY MACAULEY. COLVILLE OPERA BURLESQUE TROUPE.

TORY DENIER'S Pantomime Troupe. JOHN A. STEVENS COMBINATION. SALA-BURY'S TROUBADOURS.

Direct and only agent for BARTLEY CAMPBELL and his many successful plays, including GALLEY SLAVE, FAIRFAX, FATE, &c.

Sole agent for ELLIOTT BARNES' successful plays, Only A Farmer's Daughter, Serpent and Dove, &c.

New York Agent for the one leading theatre in every principal city in U. S. and Canada. Agent for Opera House, New Orleans.

MISS MAUDE GRANGER.

ENGAGED FOR LEADING BUSINESS

IN FAIRFAX AND THE GALLEY SLAVE

Beginning at Haverly's, December 1.

Address care this office

LAURA DON.

WITH FRANK MAYO'S COMPANY.

Address care NEW YORK MIRROR.

MISS IDA JEFFREYS.

AS JUNO TEMPLE IN BARTLEY CAMP.

BELL'S FATE.

ALMAYNE COMEDY DRAMATIC CO.

CATHERINE LEWIS.

PRIMA-DONNA.

Daly's Theatre.

Address care of NEW YORK MIRROR.

THE LARGEST THEATRE IN THE CITY.

THE SLOW MANAGER GETTING LEFT.

The life, energy, brains and money put into this theatre has

SENT IT IMMEDIATELY TO THE FRONT.

and now it is playing every week to more

MONEY THAN ANY OTHER THEATRE IN THE CITY.

Note the attractions as they are announced from time to time.

T. F. KELLY, Manager, Phila., or

C. H. GARDINER, 12 Union Sq., N. Y.

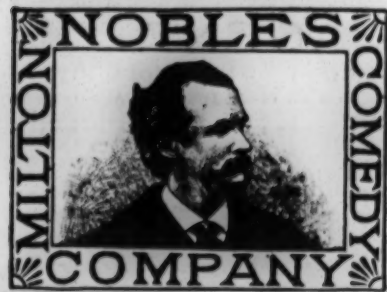
GERMANTOWN

OPERA HOUSE,

GER

PLAYS FOR THE PEOPLE.

SIXTH YEAR OF THE



Proprietor and Manager.....MILTON NOBLES
General Business Agent...RODNEY S. WILKS

The current season is devoted exclusively to the unique dramatic specialties written by MILTON NOBLES, and with which his name has become inseparably linked.

Second year and pronounced success of

A MAN OF THE PEOPLE.

Sixth and most successful season of the famous American melodrama,

THE PHOENIX.

TIME ALL FILLED TO JUNE, 1880.
For route read the NEW YORK MIRROR.

IMPORTANT TO FIRST-CLASS ATTRACTIONS.

THE POPULAR

MISHLER CIRCUIT.

Established 1873. Comprises the principal cities of Eastern Pennsylvania. FIRST-CLASS COMPANIES played on sharing terms one or two weeks.

MISHLER'S ACADEMY OF MUSIC.

THE ONLY THEATRE IN READING THAT DOES

NOT BOOK EVERY APPLICATION.

Had this season, Louise Boneroy, Barlow,

Wilson, Primrose & West, Ford's attractions,

Emerson's Megatherians, Collier's Banker's

Daughter, Bangs, Maffitt & Bartholomew,

Tony Denier, Potter's Pleiades, Joseph Mur-

phy, Denman Thompson, Gus Williams, Rob-

son & Crane, Alice Gates, Milton Nobles, Hav-

erly's attractions, Mann's Fatiniza, Pat Ro-

ney, in short, ALL THE BEST ATTRACTIONS.

For further particulars address

JOHN D. MISHLER,

Reading, Pa.

LINATETTENBORN

THE BEAUTIFUL AND CHARMING VOCAL-

IST AND DIALECT SOUBRETTE,

Supported by a NEW AND POWERFUL DRAMATIC

COMPANY in the original Comic

Drama, carefully revised and improved,

entitled

Tina, the Milk Vender.

A Musical Burlesque Comedy, full of Mirth,

Striking Situations, Sparkling with Gems of

Music, Dramatic power and rollicking Com-

edy, presented with New Songs, Operatic Gems

in Italian, French, German and English. Cos-

tumes, Dances, Music, Scenery, &c., &c.

Managers wishing dates after Jan. 14, ad-

dress

J. C. KENNY, Agent,

Care NEW YORK MIRROR,

12 Union Square, N. Y.

THE ELECTRIC SUCCESS.

BARTLEY CAMPBELL'S

MY PARTNER,

WITH

LOUIS ALDRICH,

CHAS. T. PARSLÖE,

AND THEIR

Same Superb Star Company

ARTISTICALLY AND PECUNIARILY

SUCCESSFUL EVERYWHERE,

and pronounced by all

THE BEST

American Play

YET WRITTEN.

STARTING ON TEN WEEKS WESTERN

TOUR JANUARY 5, 1880.

DATES ALL FILLED.

BLOOMS

GREAT AMERICAN

THEATRICAL SUPPLY

ALWAYS ON HAND

EVERYTHING NECESSARY TO COMPLETE

A THEATRICAL WARDROBE.

Our Illustrated Catalogue sent free of charge.

BLOOMS, 338 & 340 BOWERY.

THE LINGARDS

ARE NOW PLAYING IN AUSTRALIA,

And will not return to America till Septem-

ber, 1880. All letters to post-office, Melbourne,

or 128 E. 37th Street, New York.

WM. HORACE LINGARD, ALICE D. LINGARD.

GERTIE GRANVILLE,

PRINCIPAL SOUBRETTE,

CALIFORNIA THEATRE.

SAN FRANCISCO, CAL.

TO MANAGERS.

I wish to place in a Reliable Manager's hands

my new play, entitled BAKROFTY, an

original Domestic Drama, in five acts. Also,

a two-act comedy, entitled BOSTON STOCK

EXCHANGE; or, One Hour in a Boston Bucket

Shop. I am also completing a four act society

play and a three-act comedy. Address

E. WELLS, Author,

174 Harrison Avenue, Boston, Mass.

NOTHING SUCCEEDS 'LIKE SUCCESS.

RICHMOND & VON BOYLE

COMEDY COMPANY,

HAVING PLAYED ALL OF THE LARGE CITIES OF THE WEST AND ALL OF THE IM-

PORTANT TOWNS IN TEN STATES OF THE UNION, FROM

BROOKLYN TO OMAHA,

Are now a PERMANENT AND ESTABLISHED ORGANIZATION, and are at present playing a

RETURN TRIP EAST.

ROUTE.—Ford's Opera House, Washington, D. C., Jan. 12; Standard Theatre, New York

City, 19th, two weeks; thence New England States.

"THE HIGHEST MODEL OF EXCELLENCE."

M. B. LEAVITT'S

GIGANTIC VAUDEVILLE

—AND—

SPECIALTY COMPANY.

M. B. LEAVITT.....SOLE PROPRIETOR AND MANAGER.

Will commence an extended tour of the principal cities of the United States

MONDAY, SEPTEMBER 6, 1880.

WITH A POWERFUL AND CAREFULLY SELECTED COMBINATION, COM-

POSED OF THE LEADING SPECIALTY STARS OF BOTH

EUROPE AND AMERICA.

When fully organized and complete will be the GRANDEST AND BEST ATTRACTION

of the kind that has ever been put before the public.

Proposals relative to engagements for the above company will now be received from the

principal LADIES AND GENTLEMEN OF ESTABLISHED REPUTATION AND ABILITY in

the Profession. Also from managers of FIRST-CLASS THEATRES.

Address all communications to M. B. LEAVITT, care of Clipper Office, New York City.

BOYLSTON MUSEUM

—AND—

STAR NOVELTY THEATRE,

BOSTON, MASS.

G. E. LOTHROP, - - MANAGER.

WANTED, FIRST-CLASS VARIETY ARTISTS

WHO ARE GOOD DRAWING CARDS.

Correspondents not receiving an answer will please consider silence a polite negative.

MINNIE PALMER'S

BOARDING-SCHOOL

ILLUSTRATED BY THE GREAT COMEDY

COMPANY HEADED BY THE POP-

ULAR NEW YORK FAVORITE,

WILLIAM J. SCANLON.

Crowded Houses!

AND

PRESS ENDORSEMENTS EVERYWHERE.

From out this frivolity a good deal of fun

and charm was born. The charm is from Miss

Palmer and makes itself felt. She has a hun-

dred things to make her charming. She is as

light as a fairy, dances with ease and sprightly

grace and is bewitchingly and daintily pretty.

The fun is decent and sweet, and consequently

it will leave a clean taste in the listener's

mouth.—BOSTON ADVERTISER.

Very appropriately named "a melange of

mirth and melody," for of fun there is no end,

while the musical features are important.

Miss Palmer won unbounded applause.—BOS-

TON HERALD.

All was gaiety and fun on the stage, and

songs, dances, light singing, and taking gags

were introduced in rapid succession, mean-

while the audience were kept in a state of

continuous laughter.—BOSTON TRAVELLER.

A fund of innocent amusement interspersed

with musical bits of a pleasing character.—

DETROIT FREE PRESS.

The fun is of the wildest description.—CHI-

CAGO JOURNAL.

Pleasing entertainment. Full of innocent

fun, with well selected musical bits.—CHICAGO

TIMES.

Heartily endorsed by crowded house, even

standing-room being at a premium. A posi-

tive success.—CHICAGO TRIBUNE.

Large houses attest its popularity.—CINCIN-

NATI INQUIRER.

They do laugh most immoderately.—CINCIN-

NATI INQUIRER.

A GREAT HIT.

TIME ALL FILLED TO FEBRUARY 9.

Address all business communications,

C. R. GARDINER, 12 Union Square,

N. Y. MIRROR Building.

W. DAZIAN,

Importer and Manufacturer

THEATRICAL GOODS,

280 BOWERY, NEW YORK.

Everything necessary for a complete ward-

robe. Goods sent C. O. D. A deposit required

on all orders by mail.

THEATRICAL SHOES.

347 SIXTH AVENUE.

REGAN'S.

D. H. HARKINS,

Starring Tour, England

PERMANENT ADDRESS,

American Exchange, 449 Strand, London, Eng.

MISS FANNY

DAVENPORT

STARRING TOUR.

ROSALIND, IMOGEN, MABEL RENFREW, NANCY

SYKES, LADY GAY SPARKER, ETC.

FINE COMPANY. FINE REPERTOIRE.

TIME ALL FILLED.

Permanent address,

Care NEW YORK MIRROR.

THE CELEBRATED YOUNG TRAGE-

DIENNE,

MISS BESSIE

DARLING

IN HER PRE-EMINENT CONCEPTION OF

LADY MACBETH,

IN CONNECTION WITH ALL THE LEADING LE-

GITIMATE PLAYS.

Also, in her New Plays,

THE IDOL,

The great Parisian success, by M. M. Henri

Crespault and Leopold Stapleaux,

AND

ARIADNE,

Both new Plays, and her exclusive property.

All communications to be addressed to

C. W. DARLING,

Or, C. R. GARDINER, 12 Union Square, N. Y.

WEATHERSBY-GOODWIN

FROLIQUES.

THE CARDINAL SUCCESS OF THE SEASON.

COMPRISING

ELIZA WEATHERSBY

AND

N. C. GOODWIN, JR.

Supported by a Special Comedy and Operatic

Coterie.

1879 AUGMENTED AND PERFECTED FOR 1880

Viewing with organizations of the best and

largest ensemble in novelty and excellence.

Engagements now closed for Brooklyn, Bos-

ton, Chicago and other centres.

Address

JNO. E. WARNER,

Business Manager,

13 W. 9th Street, N. Y.

MISS ADELE

BELGARDE

Who is under engagement with Mr. H. J

Sargent for three years, will make her first

appearance under his management at DAVIS'

NEW THEATRE, LOUISVILLE, KY., Dec. 8,

one week; Dixon Opera House, Indianapolis,

15th, one week; Academy of Music, Cleveland,

22d, one week.

THIS INITIAL TOUR IS POSITIVELY FOR

THREE WEEKS ONLY, as Mr. Sargent's ar-

rangements will not admit of the extension of

time in the immediate present.

J. H. HAVERLY'S AMUSEMENT ENTERPRISES.

HAVERLY'S THEATRE,

Cor. Sixth Ave. and 14th Street, New York.

J. H. HAVERLY, Proprietor & Manager.

HAVERLY'S BROOKLYN THEATRE.

Cor. Johnson and Washington Sts.

J. H. HAVERLY, Proprietor & Manager.

HAVERLY'S THEATRE,

Cor. Dearborn and Monroe Sts., Chicago, Ill.

J. H. HAVERLY, Proprietor & Manager.

Also controlling, at all times, a large additional number of Leading Attractions, and always

ready to negotiate with Grand Opera, Stars (with or without company), Combinations and

Amusement Enterprises generally.

HAVERLY'S SCH. CAGO CHURCH CHOIR

PINAFORE CO. J. H. HAVERLY, Proprietor.

HAVERLY'S JUVENILE PINAFORE

COMPANY. J. H. HAVERLY, Proprietor.

HAVERLY'S UNITED MASTODON MIN-

STRELS. J. H. HAVERLY, Proprietor.

HAVERLY'S COLORED GEORGIA MIN-

STRELS. J. H. HAVERLY, Proprietor.

40 THE GREAT, THE ORIGINAL, THE ONLY 40

THE ONLY SELF-SUSTAINING MINSTREL TROUPE TRAVELING. THE ONLY MINSTREL COM-

PANY IN THE WORLD BUYING AND USING R. R. TICKETS FOR 40. THE ONLY COM-

PANY IN THE WORLD WHOSE REGISTER AT HOTELS ALWAYS INDICATES 40.

THE ONLY MINSTREL ORGANIZATION IN THE WORLD THAT ALWAYS

PARADES WITH 40.

The Only Troupe that Travels Without Engaging Two-thirds of their Talent at Every

Town. Ask the R. R. Agents, Ask the Local Managers, Ask the Captains of Suppers, And

Ascertain How Minstrels are Manufactured, Matured and Mutilated in a Single Visit.

HAVERLY'S UNITED

MASTODON MINSTRELS.

J. H. HAVERLY.....Proprietor. | WM. FOOTE.....Manager.

40 THE BIGGEST AND BEST IN THE WORLD! 40

The Brooklyn Eagle Eulogizes and the Argus Affirms.

The very cream and essence of minstrel en-

tertainments. The impression left upon the

mind after seeing it is that of wonder and de-

light that so much should be crowded into one

evening's representation, and that the move-

ment should be so swift and perfect. There

is nothing to criticize and everything to com-

mend. When the Mastodons made their ap-

pearance in Brooklyn, less than a year ago,

their performance was a great surprise to the

large audiences before whom they played;

but it was only a beginning of the develop-

ment of the possibilities of modern minstrelsy,

of which last night's performance is an au-

thentication. THE MASTODONS SEEM NOW

TO HAVE DOUBLED THEIR PREVIOUS

FORCES. New features have been added,

new effects have been devised, and, although

everything moved like clock-work before, the

concert of action this season is more grace-

ful withal. An endless variety, and of ex-

cellence as rare as undisputed. One really

wonders what more can be derived from min-

strelsy than the Mastodons have already ex-

tracted.—BROOKLYN EAGLE, Jan. 6, 1880.

"THE" ENTERTAINMENT FOR THE WHOLE PEOPLE.

EMERSON'S

MEGATHERIAN MINSTRELS.

1-2 100 SOLID. 50 1-2 100 STRONG.